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ANTIQUES

JUNE, 1925



SOUP TUREEN :: NEAPOLITAN :: MARKED WITH
THE STAMP OF THE BROTHERS GIUSTINIANI

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

VOLUME SEVEN

NUMBER SIX

A COMPLETE SERVICE FOR COLLECTORS



OLD Doctor Johnson remarked that knowledge consists either in knowing a thing or in knowing where to obtain information about it. My view of service to my antique-loving clients is somewhat similar. I feel either that I should have in stock the items of their requirement, or that I should know where such examples are to be found.

Frequently I am able to accomplish the result sought for by reaching back into my own storehouses and bringing out some old-time treasure. But I am quite as ready to go into the general market and purchase on commission. In either case, the important consideration is that my client shall be satisfied, not only at the moment of purchase, but as familiarity with his acquisition makes him fully realize both its intrinsic quality and its appropriateness to its surroundings.

Hence, let me repeat, my service includes: first, the maintenance of stock; second, facilities for appraising and purchasing anything in any market; and third, facilities for valuing and selling antique items whether they be individual pieces or whole collections.

I. SACK

85 *Charles Street*, BOSTON, MASS.

In This Design

I AM offering delectable monochrome chintzes and linens, which have all the restraint and distinction of the old *Toiles de Jouy*, with a far greater richness of tone and texture. Colors are, green on cream, terra cotta on cream, mulberry on cream, and terra cotta and green on brown. These prints are unusually effective for many purposes. The colorings of my papers in this pattern I described last month.

HARRIET BRYANT

English, French and American Antiques

NEW MILFORD :: CONNECTICUT

On the State Road to Kent and the Berkshires



How effectively the Ship Linen may be draped is indicated in the picture. Here is shown the green-on-cream Linen against a green wall. The painted chair is rosewood grained, and striped with gold and green. Altogether an arrangement cool, crisp, and restful.

BUCKLEY of BINGHAMTON

Writes a Message to Collectors

SEEKING ONLY THE BEST

"**B**UYING cheap goods to save money is like stopping a clock to save time." Antiques have this in common with most other merchandise; the cheapest articles are likely to prove costliest. No table that has been kept in a cellar to hold canned fruit until its feet have rotted away can compare with one that has been carefully cherished. A chair with a broken back will be either a wreck or a restoration. It will never be a superior antique.

Our buyers are constantly being warned against purchasing broken down furniture, or damaged glass and china. With capital sufficient to enable us to buy and hold only what is both genuine and excellent we are under no compulsion to furbish up cripples to appear like finely cared-for things.

And that explains why we are carrying on a nationwide business by mail. Every shipment is packed free of charge. It is unequivocally guaranteed. And every shipment makes a new friend.

MAKING BUYING EASY

To make buying by mail easier, and to help our customers to know that what they should look for in distinguishing between that which is genuine and that which is false in antiques we have issued an illustrated *Catalogue*, priced at \$1.00.

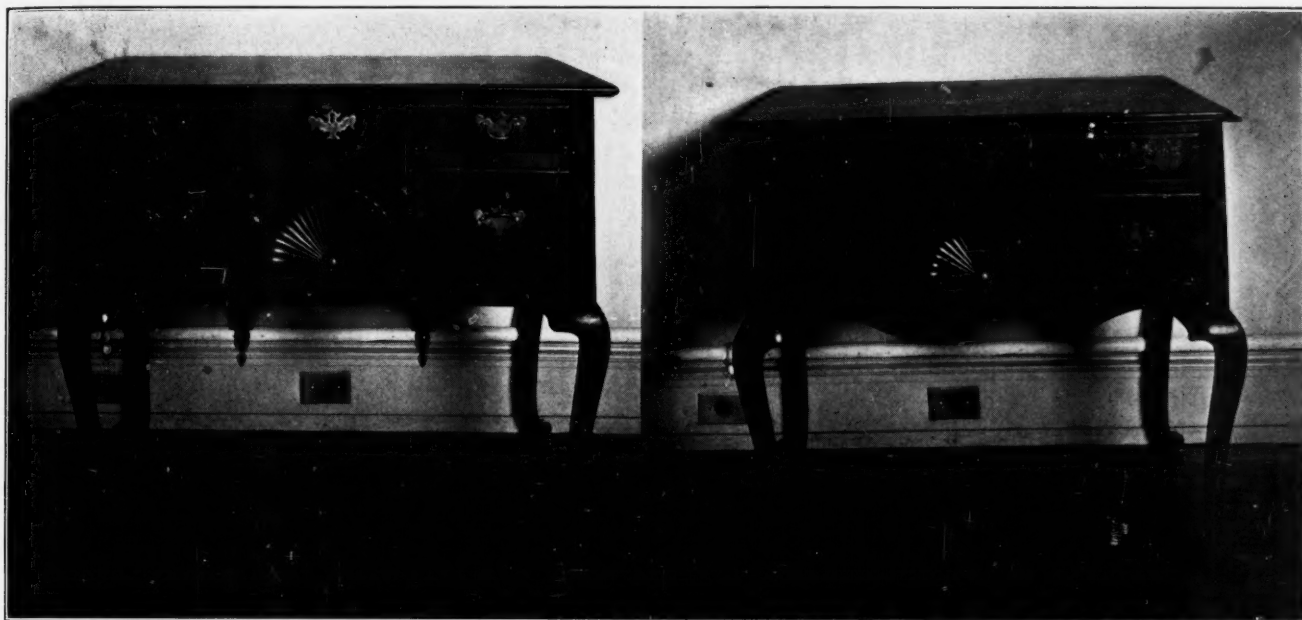
Letters from collectors and dealers are unanimous in praise of it. One likes it because it is a guide to prices; another because it tells how to detect fraudulent things from true; another writes that, of all the books on antiques which she has seen, this is most helpful.

The *Catalogue* contains 64 pages, with 400 described pictures and a list of prices attached. To own this *Catalogue* is like going through a marvelous shop under guidance of an expert, able to name values with the certainty of long experience.

The *Catalogue* is yours for \$1.00. Better send for it at once.



Illustrated: Flat topped highboy with unusually deep base and finely scrolled skirt. Brasses are original, and piece is in excellent condition. At the right, gateleg table of maple with pine top, original throughout. Chippendale eagle mirror. Banister back arm chair in maple. Maple hutch table, top unusually curly and handsome. Old pine book shelf. Two blue Jersey lamps and blue Parian pitcher with morning glory pattern, on shelf.



Illustrated: Two extraordinary lowboys, one slightly larger than the other, but both showing rising sun motive in the carved center drawer and both original in every respect. *Below:* A dainty Adam mirror. An exceptional Sheraton hall table, demure when closed, but, when open, equipped for gaming. A luxurious Sheraton wing chair newly upholstered in choicest glazed chintz. A cozy foot stool; and, for lighting, a table lamp with prisms.

OUR CLIENTS will please remember that assistance brings the certainty of satisfaction, because our guarantee is back of every function is really to serve. Reliance upon our transaction.



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THE EIGHT-INCH PEWTER PLATE

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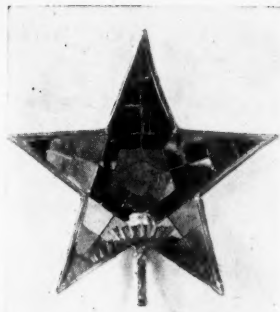
Austin (Mass. Arms)	Boardman (Lion mark)	Joseph Danforth	George Lightner
Nathaniel Austin	Thos. D. Boardman	Samuel Danforth	David Melville
Richard Austin	Boardman & Co.	Thos. Danforth (1)	R. Palethorp, Jr.
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Joseph Belcher	I. Curtis	Gershom Jones	Henry Will
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THE HOUSE WITH THE BRICK WALL

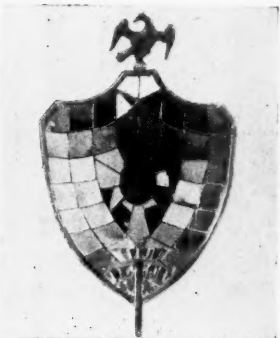
ANNIE HAIGHT KERFOOT

J. B. KERFOOT

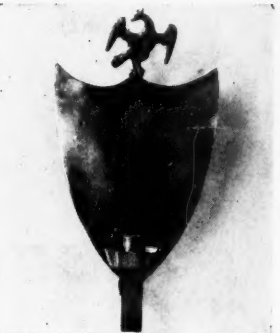
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Four blue diamond mirror
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\$30 each. \$35 electrified.



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Old Mirror Glass in Pewter.
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Finest Pewter. 8½
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mounted. Most unusual
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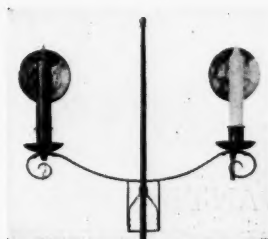
The Soul of the Room

Lighting fixtures are a detail of room furnishing which inevitably attract attention. By day their glint of glass or bright metal holds the eye. By night they are the key to vision.

Many a fine assemblage of antique furniture and well wrought woodwork has suffered diminished effectiveness for the lack of the one right touch in fixtures.

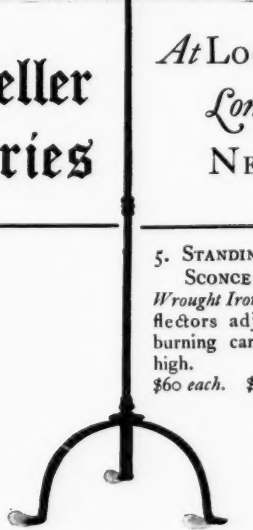
The fixtures illustrated have been produced in appreciation of their important function. They are hand made, correct in style, adequate in material, and are guaranteed absolutely as represented.

They may be had either equipped for electricity or for candles. Prices are quoted for both. Orders should be by name and number, with check enclosed.



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Industries

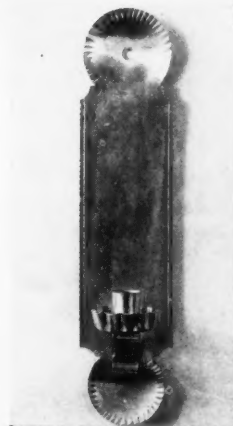
At LOCUST VALLEY
Long Island
NEW YORK



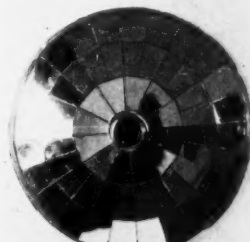
5. STANDING DOUBLE
SCONCE

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flectors adjustable to
burning candles. 5 feet
high.
\$60 each. \$100 the pair.

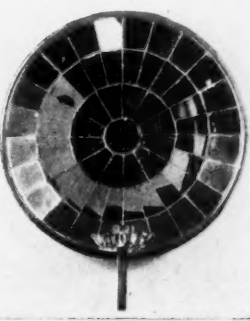
6. OLD CONCORD
Saw tooth pattern set
in old Mirror Glass.
Pewter back. Very
effective. \$25 each.
\$30 electrified.



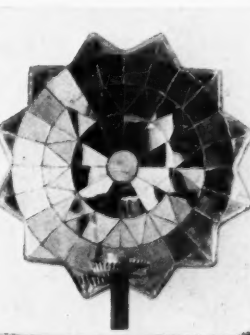
9. LEXINGTON
In heavy Pewter. Simple but
choice.
\$15 each. \$20 electrified.



8. CONVEX CEILING RE-
FLECTOR
Old Mirror Glass and Pewter.
\$25 each electrified.



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Old Mirror Glass and Pew-
ter. Copy of example at
Wayside Inn. 11 inches
high.
\$25 each. \$30 electrified.



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EXCEPTIONALLY fine Phyfe period dining tables on five, three, and two blocks with brass claw castors, in untouched condition.

A scarce set of Phyfe period solid mahogany chairs, ten single and two arms, with shaped legs, and cane seats.

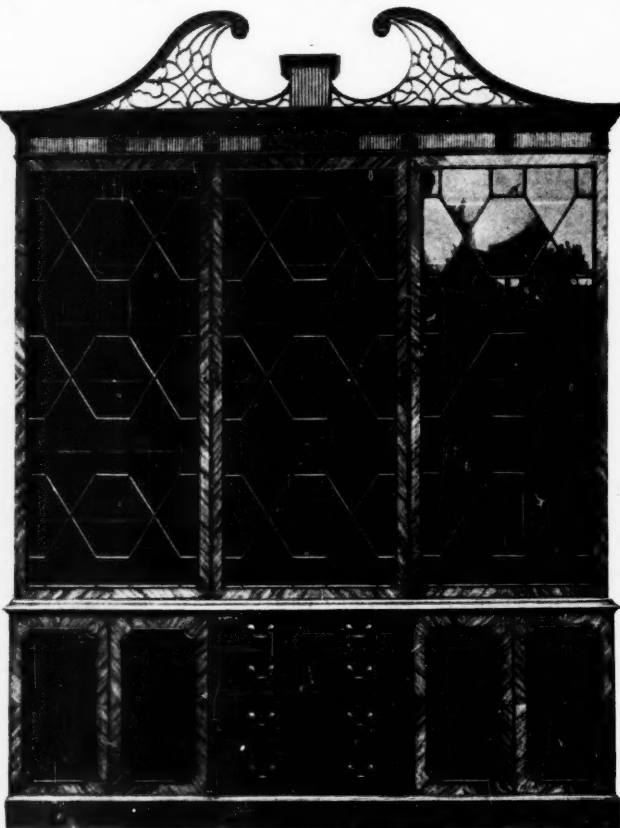
Several beautiful Phyfe period settees, on shaped legs, and brass claw castors, in mahogany and rosewood.

Chippendale, Sheraton, and Hepplewhite chairs in sets, and singly.

A 13 ft. 6 inch refectory table in elm, with iron bound top, on three trestles.

An oak 12 ft. refectory table on turned legs, and others 4 ft. 6 inches to 8 ft. long.

A set of four Stuart period armchairs in walnut.



A VERY large selection of pewter and Staffordshire figures, at most moderate prices.

Several sets of plain and coloured glass lustres, in pairs, and sets of three; glass door stops, paper weights, and flasks.

Scarce rushlight holders, tinder boxes with steel complete, horn lanterns and Betty lamps.

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About forty other bookcases in stock, including a Chippendale period one, 16 ft. long, with fret frieze, and several Sheraton and Hepplewhite period secretaries and bureau bookcases.

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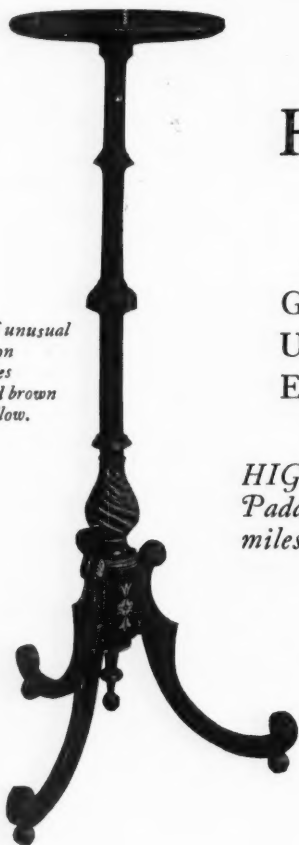
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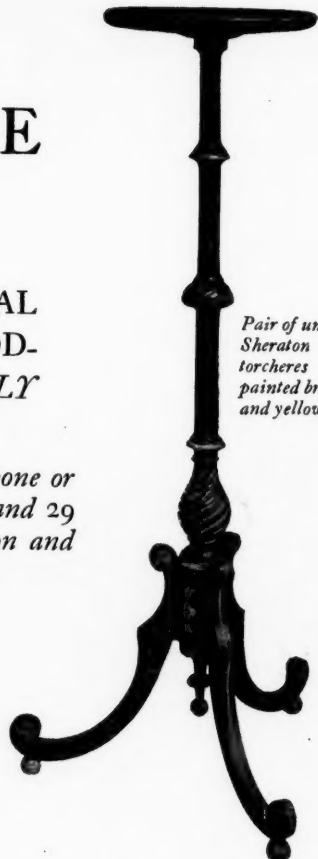
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*Pair of unusual
Sheraton
torches
painted brown
and yellow.*



*Pair of unusual
Sheraton
torches
painted brown
and yellow.*





*Pewter Measure
Early Pine Stand*

*"A Good Antique is a
Good Investment"*

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TO be trusted as a purveyor to a great museum is to have won highest recognition, not only for integrity, but for a quality without which no dealer in antiques can long maintain his reputation—expert knowledge. The two superb pieces of furniture here pictured were supplied by me to the Metropolitan Museum. They exemplify the grade of service at the disposal of all my clients.



Henry V. Weil
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NEW YORK CITY

*Illustrated. Highboy and Lowboy
of mahogany. Matched pieces
showing the art of the Philadel-
phian, William Savery, at its best.*





OLD LIVERPOOL JUGS

AMONG the rare antiques now on display at my galleries is a collection of *old Liverpool jugs*, illustrated with ships, and others of historical interest like the two pictured above. There is also a collection of Early American Silver and Furniture.

LOUIS JOSEPH

381 *Boylston Street*

BOSTON

If some of us are inclined at times to think that antiques are growing too rapidly expensive, let us take what thought we may to safeguard ourselves by helping the dealer to keep his cost of doing business within reasonable bounds.

Inquiry and correspondence, and, often, the furnishing of photographs, are essential to satisfactory long range transactions. But photographs are, in themselves, costly; and the maintainance of clerical aid for correspondence constitutes a material expense to the dealer.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Liberty 3118

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

The failure to return to a dealer the photographs which he has loaned for inspection imposes an unnecessary and irritating cost upon him. Idle inquiry which seeks merely to satisfy curiosity or to obtain free appraisal, if many times multiplied, becomes similarly costly.

In the field of collecting, so much depends upon the maintainance of confidence and good will on the part of both dealer and client that neither party can ever afford to fail in courtesy and consideration for the other.

The magazine ANTIQUES is the only magazine published by ANTIQUES, Inc. and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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"They asked me how I did it,
And I gave them the Scripture text,
By keeping my Light a-shining,
A little ahead of the next."—Kipling.

Confidence—IS THE "LIGHT A-SHINING" IN THE

Katharine Willis Antique Shops

and its far-flung beams have been the guidance of a nation-wide clientele, insuring a permanent satisfaction in any selection of their treasures.

The display of *EARLY AMERICAN ANTIQUES* in these shops is the inspiration of COLLECTORS and the joy of those seeking HOME FURNISHINGS which are pleasing and quite correct.

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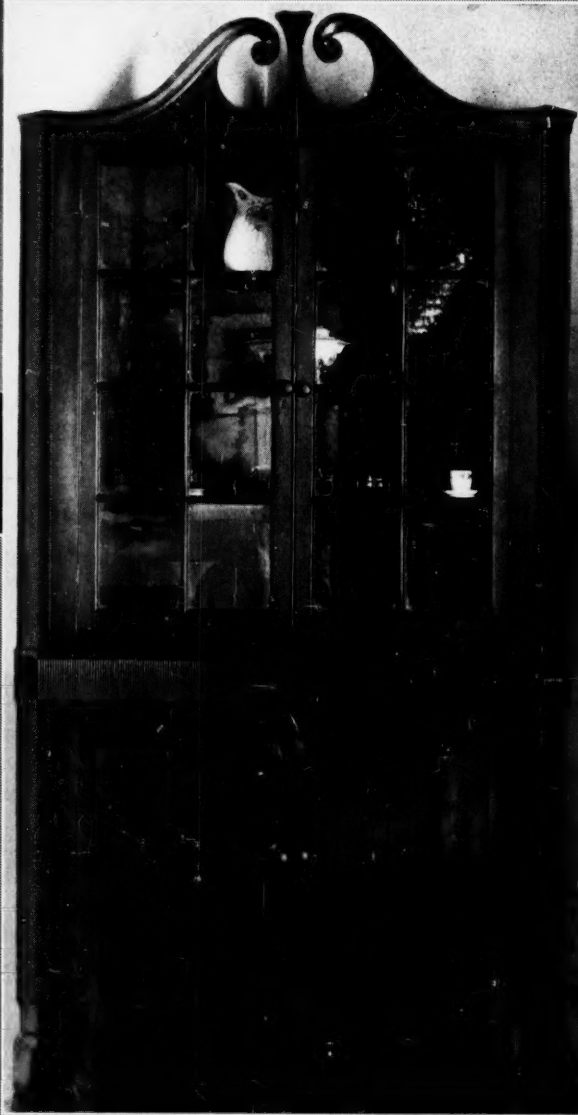


TWO SOUTHERN CUPBOARDS

Both are of walnut.

The cupboard at the left above was found in Washington County, Maryland, and offers a good example of the fine cabinet work produced in that state. Paneling, inlay and form of base suggest the decade 1790-1800. *Owned by Mrs. Robert A. Boyle.*

That at the lower right is from eastern Tennessee where it had been built into a log cabin. Date probably not far from 1800. *Owned by Miss Sophie Harrill.*



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

JUNE, 1925

Number 6

The Editor's Attic

The Cover

THE monumental urn which graces this month's cover of ANTIQUES is, in reality, a soup tureen, one item from an Italian dinner set of some two hundred and thirty pieces belonging to Mrs. Alfred Patterson of Naples, herself an Italian by birth and the owner of this extraordinary service by inheritance from her grandfather.

The specimen illustrated, like its companion pieces, is marked with the impression G. G., identifying the handiwork of that notable family of potters, the Giustiniani, whose contributions to European ceramic ware ANTIQUES has already discussed.* But the obscurity enveloping the history of this family remains nearly as impenetrable today as it was a year or more ago. Considerable correspondence with Italian sources of information has elicited no more than the information that the script G., impressed, is the mark of Giustiniani the first; and that the script G. G., impressed, is the mark of two brothers, sons of the elder Giustiniani.

However, from Bernard Rackham of the Victoria and Albert Museum, London, come some details derived, it would appear, chiefly from that authoritative work on Italian wares, Corona's *L'Italia Ceramica*, published in Milan, in 1885. Here is no mention of a Giorgio Giustiniani. The founder of the Giustiniani factory was Biagio, who transmitted his business to his sons, Antonio and Salvatore, the *fratelli Giustiniani*. They, in their turn, were succeeded by Antonio's son, Michele, with whom the business terminated.

As for the mark F. D. V., which, in the article in ANTIQUES already alluded to, was interpreted as that of one of the younger Giustiniani (*Figlio del Vecchio*), Mr. Rackham states that the initials doubtless stand for *Fabbrica del Vecchio*, an establishment which was set up by the del Vecchio family under Ferdinand IV as a rival to the Giustiniani fabrique, and which was brought to an end by the founder's son, Gennaro, who signed himself G. D. V. N. (*Gennaro del Vecchio, Napoli*).

But to return to the soup tureen. It is decorated with landscape paintings in black on a delicate *café-au-lait*

ground. The feet, the lions' heads, the pineapple cap and the stripings are of brownish gold. The effect is at once dignified and very striking. The modeling of the supports and reliefs is excellent, albeit distinctly suggestive of prototypes in bronze or silver rather than in clay. This, however, but exemplifies the eighteenth-century reversion to classic forms and classic decoration expressing itself in Italian porcelain and earthenware in very much the same way as it did somewhat later in the wares of England.

The photograph of the tureen comes to the Attic by courtesy of Edward Crowninshield.

The Frontispiece

IN New England, the walnut period passed with its passing in old England. Where mahogany was not procurable, the New England cabinetmakers substituted cherry or maple. In New Jersey and Pennsylvania, however, walnut competed on almost even terms with mahogany until the end of the third quarter of the eighteenth century: witness the magnificent work which Philadelphia cabinetmakers of the Chippendale school produced in the native wood. But with the advent of the Hepplewhite and Sheraton styles, mahogany appears to have gained the ascendancy as far south as Philadelphia. In Maryland, however—and, it may be, in communities further south until we strike the seaboard at Charleston—much excellent cabinetwork based on late eighteenth-century styles and characterized by more or less elaborate inlays was produced in walnut.

A Contribution From Tennessee

Two interesting walnut pieces, whose form and general technique would suggest to the northern eye the probable utilization of other woods, are pictured in this month's frontispiece. The one, with its delicate, voluted pediment, its reeded corners, and its "wash-board" frieze above the cupboards, suggests the yielding and complacent pine rather than the brittle and refractory walnut. It was found, not long since, in a log cabin in eastern Tennessee. Whence it had come is past telling; but it had always been an object of respect. Where many another family—north-

*See ANTIQUES for December, 1923 (Vol. IV, p. 270).

ern and southern alike—lopped off the legs and truncated the tops of furniture too tall for low-browed rooms, the owners of this cupboard raised the corner of their humble ceiling so that the graceful cresting of their prize possession might have space for its unfolding.

As to whether this piece was made in Tennessee or in some other state judgment is difficult. It is, however, almost inconceivable that a piece of such considerable weight and dimension can have been carried across the Appalachians as an appendage of family migration. Easier is the belief that the ability to make the cupboard came across the mountain barrier at some time during the final decade of the eighteenth century, and that actual construction was accomplished in the new territory. Present ownership is that of Miss Sophie Harrill of Knoxville, to whom the Attic is indebted for the photograph and for such information concerning it as has been obtainable.

Made in Maryland

A more sophisticated piece of cabinetmaking is the Maryland corner cupboard, likewise shown in the frontispiece. Here, again, where we might expect to encounter mahogany or cherry with inlay, or pine for painting, we find walnut delicately inlaid with strips of holly, which outline the muntins of the glazed doors, mark a panel in each of the drawers, and constitute a strip around the base. Every detail of beading and moulding is worked out with a care and precision which bespeak the skilled cabinetmaker. Particularly noteworthy is the denticulated moulding of the arch over the door, a bit of decoration of such subtle elegance that neither its beauty nor its difficulty are certain of due appreciation. For opportunity to exhibit this second specimen of old southern furniture the Attic is indebted to Mrs. Robert A. Boyle of Salisbury, Maryland.

Washington in Wax

THE *Quarterly Bulletin* published by the New York Historical Society under date of April, 1925, contains a careful study by the Society's Librarian, Alexander J. Wall, on the subject of American portraits in wax. A number of well-reproduced illustrations accompany the text, among them that of the Patience Wright portrait of Washington which appeared on the cover of ANTIQUES for February, 1924. With it is published the almost identical example owned by Richard H. Harte of Philadelphia.* As the two pictures are printed in large size on adjoining pages it is possible to make just comparison between them. The portraits are so similar in outline as to compel the belief that they were pressed in the same plaster mould; yet they exhibit numerous differences in refinement and precision of detail—differences so marked, indeed, as to suggest query as to whether the finishing of both was by the same hand.

Another illustration accompanying Mr. Wall's article pictures the wax portrait of Washington formerly owned by the late Charles A. Munn of Newport, and now in the possession of the New York Historical Society. Somewhat smaller than the other two portraits, the Munn example is much like them, yet so much feebler in conception and

execution as to carry its own evidence of being an imitation of the Patience Wright original. On the strength of its resemblance to yet another wax portrait of known authorship, Mr. Wall attributes the Munn item to Daniel Bowen, an early wax-work exhibitor, who, at various times, operated museums in Boston, Philadelphia and New York. This attribution, while not entirely convincing, is at least worth recording. It is noted here as a correction of the Attic's previous hearsay statement that the Munn portrait is to be classed in the same category with the examples belonging to Mrs. Roosevelt and Mr. Harte.

Broken Glass Works

IDENTIFICATION of the source of the wood-cut *View of Sandwich Glass Works* which headed a recent article in ANTIQUES* comes from Mrs. Clarissa Reed Carter, of Yarmouth, Maine, who writes that the illustration in question originally appeared in *The American Magazine of Useful and Entertaining Knowledge*, for August, 1835, over a short article entitled *Glass Manufacture in the United States*. The magazine with the long name made its initial appearance in September, 1834, its publishers being John L. Sibley and James B. Dow, at 362 Washington Street, Boston.

The development of manufacturing enterprises in America provided various publications during the first half of the nineteenth century with eagerly utilized material for description and illustration. Glass production, in particular, was always a fascinating theme. Thus, *Gleason's Pictorial*, for July 9, 1853, pictures the American Flint Glass Works at South Boston, which, it observes:

... are a monument of enterprise and thrift. It is not long since a raging fire destroyed the company's works, but phoenixlike they have arisen from the ashes. Mr. P. F. Slane is the proprietor and overseer of the whole business. The establishment is now in a most successful condition, and is busily turning out all kinds of cut and pressed glass ware, of the most beautiful and varied styles. A very large number of employees are constantly engaged upon the works, in duties as curious as multifarious. The immense chimneys, five in number, which are requisite to the furnaces, are named Cotopazi, Vesuvius, Aetna, Tyro, and Vulcan. Every portion of the business is performed here, cutting, designing, packing, etc., forming a most busy scene to the eye of the visitor. No stranger visiting Boston should fail to make the acquaintance of the gentlemanly proprietor, Mr. Slane, and examine the works we have depicted.

The South Boston Works thus flatteringly referred to were, it appears, indirectly descended from the ill-fated glass-making adventure started in 1780 at Temple, New Hampshire, by Robert Hewes, and disastrously abandoned within little more than a twelvemonth.†

Many Names, Many Grievs

Hewes may have suffered somewhat in pocket from the collapse of the Temple enterprise; but he retained his business reputation unimpaired. In 1787 he was called upon by Messrs. Whalley, Hunnewell, and their associates to lend them the benefit of his experience for the operating of a large glass factory which they had constructed on Essex Street, Boston.‡ That he contributed anything to the suc-

*See ANTIQUES, Vol. VII, p. 183.

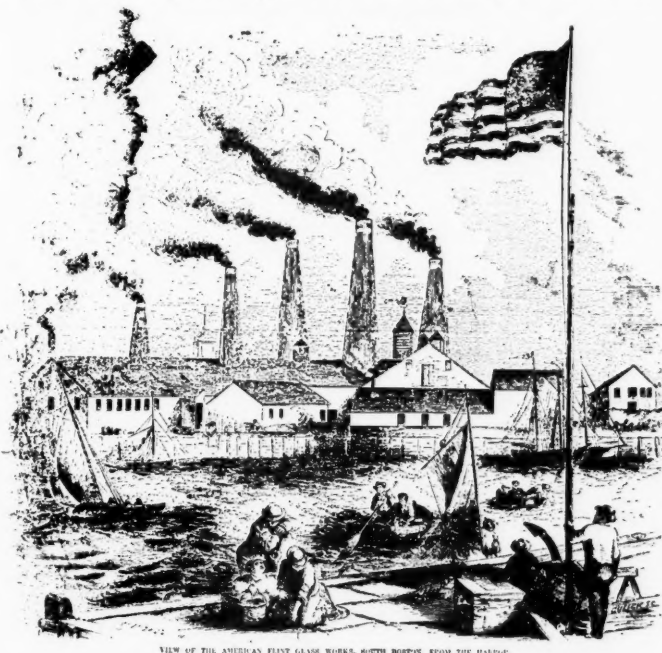
†See ANTIQUES, Vol. IV, p. 173 et seq.

‡Compare ANTIQUES, Vol. VII, p. 184, Footnote, with Deming Jarves, *Reminiscences of Glass Making*, Edition of 1865, pp. 55 et seq.

*Published also in Bolton, *Wax Portraits and Silhouettes*, p. 8.

cess of the enterprise, however, appears doubtful. Jarves, indeed, states that the Essex Street factory languished until 1803, when a state bounty on the production of window glass, together with the supervising skill of a German named Lint, achieved a success. This factory became, as Jarves remarked, "the fruitful parent tree of the many branches now so widely spread abroad."

In 1811 the proprietors of the Essex Street works erected a new and improved plant in South Boston, and main-



VIEW OF THE AMERICAN FLINT GLASS WORKS, SOUTH BOSTON, FROM THE HARBOUR.

tained profitable operations until about 1820, when, if the somewhat obscure statement of Jarves may be trusted, the enterprise failed. Five successive attempts by five different firms to revive the business came to naught; and for some years the works remained closed, until, in the 1850's, they were reopened, as the American Flint Glass Works, by Patrick Slane. It is to this resuscitated plant that *Gleason's Pictorial* pays the tribute of picture and description here repeated. For the opportunity to use this material the *Artic* is indebted to the thoughtfulness of Miss Dorothy Schubart of New Rochelle, New York.

The *Artic*, however, is profoundly grieved that the tribulate tale of the Essex Street Glass Works may not close with the factory's adoption of the 1853 alias under the competent protectorate of the gentlemanly Mr. Slane. But realism must rule in the literature of antiques. As time passed, "the fruitful parent tree," so touchingly referred to by Deming Jarves, appears to have suffered from the competition of its numerous and ungrateful progeny. After some ten years as the American Flint Glass Works, it adopted another entitlement—that of the Bay State Glass Works.* And then, about 1870, the concern went permanently out of business.

*For information concerning the last stages of the career of what was once the Essex Street Glass Works, the *Artic* is indebted to the personal reminiscences of Charles M. McConnell of the Lynde and Sanger Company of Boston. Mr. McConnell, who formerly lived in South Boston, says that he used to watch glass making at the Bay State Works. At one time or another, he says, the establishment rejoiced in yet another name—that of Central Glass Works. This was probably, before 1850.

A First Lesson in Ships' Models

To the uninitiated, ship models constitute at once a fascination and a snare. To be really worth more than passing consideration, a model should be something beyond a mere decorative approximation; it should be correct in proportions, fine in the detail of its workmanship, and, above all, accurate in its rigging.

Concerning the extent to which any model meets these specifications, very few persons are competent to judge. Even old sea dogs, or at least those whose barks would normally proclaim them to belong in that category, are liable to disagree on certain points of criticism. Far be it, therefore, from the intent of *ANTIQUES* to offer advice to the novice upon how to know good ship models from poor ones. It will suffice, perhaps, to present in diagrammatic form such material as may enable the learner to differentiate, with an air of authoritative unconcern, between two such types of vessel, say, as a pinkie and a whaler.

That is the reason for being of the drawings on the two pages following. They were expertly prepared as a ready reference guide to the more usual types of rig found in American craft of the sailing days. That each tiny delineation is quite exquisite as a bit of draftsmanship is a more or less incidental fact.

In addition to preparing these drawings, the artist has made some brief explanatory jottings which are so likely to prove enlightening that they are appended herewith:

A vessel is said to be *square-rigged* on a certain mast when the sails on that mast are bent to yards; and *fore-and-aft-rigged* when the sails are bent to gaffs.—(Luce's *Seamanship*).

The typical square-rigged mast is composed of three parts: the *lower mast*, the *topmast*, and the *topgallant mast*. A platform,—called the *top*—at the lower masthead, supports the topmast and gives spread to the topmast shrouds.

A skeleton frame at the topmast head—the *crosstrees*—performs a like office for the topgallant mast.

The lower yard is hung to an iron bracket, *truss*, on the lower mast below the top, and does not hoist or lower. The other yards are hoisted in making sail, and lowered in taking it in. Their vertical movement is confined to about two-thirds of the height of the attached sail.

All *yards* are swung horizontally on the mast as a center, by means of ropes, *braces*, attached to the yard-arms and leading to the deck, thus permitting sail to be trimmed to make the vessel lay her course.

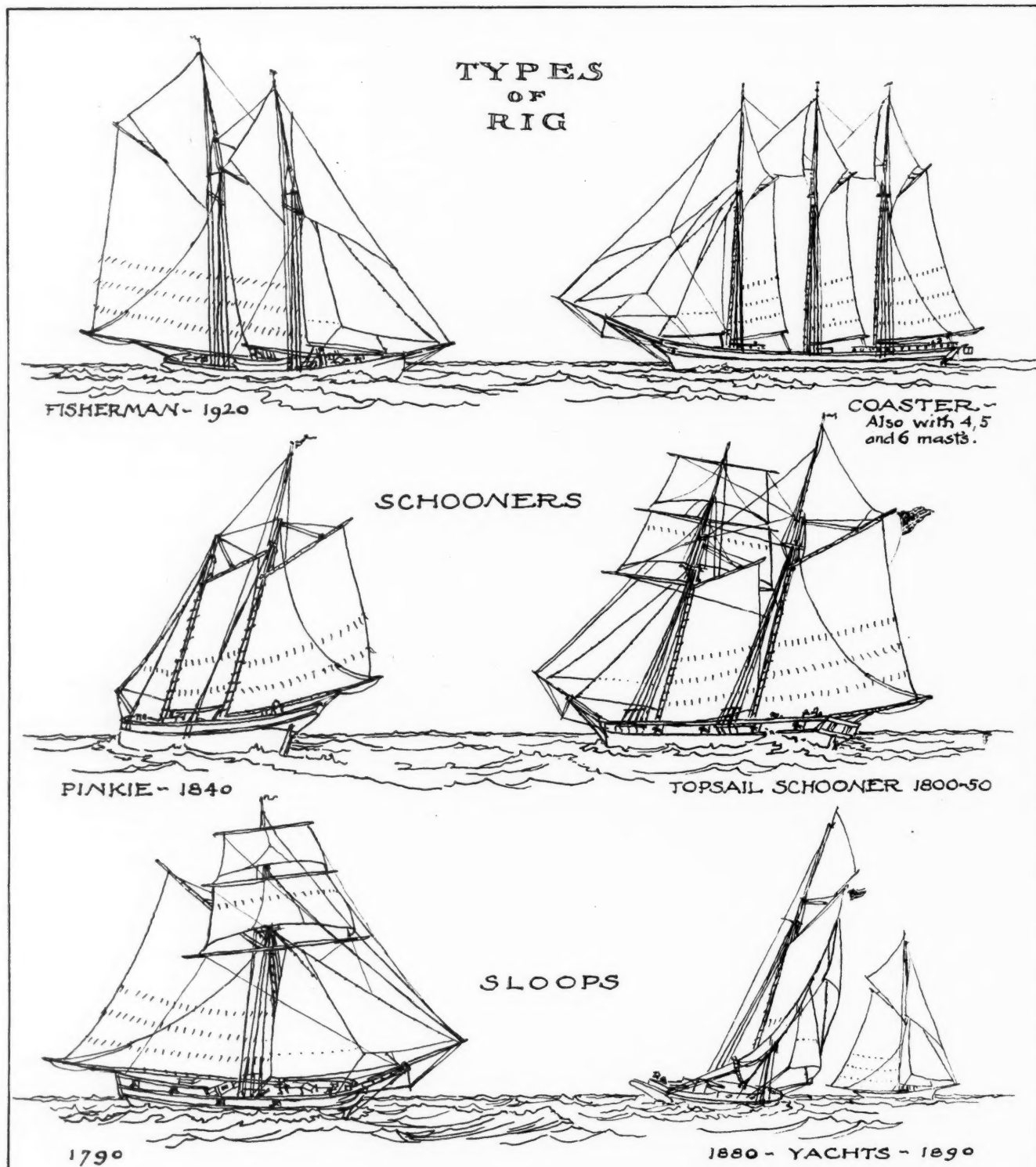
The typical fore-and-aft rigged mast consists of two parts: the *lower mast*, and the *topmast*—the former rather longer than the latter—with crosstrees at their junction. The sail is confined to the mast by means of *hoops*, and the *head* is attached to a *gaff*, which has *jaws* at the mast to allow it to swing to either side. A *boom*, similarly, takes care of the *foot* of the sail. A triangular *topsail*, hoisting on hoops on the topmast, sheets home to the gaff end.

Triangular sails, *staysails* and *jibs*, between the masts or on the head stays, are common to both rigs.

Referring to the drawings: the ship and the brig are both *full-rigged*, i. e., square rigged on all masts. The fisherman, coaster, and pinkie are *fore-and-aft*.

The bark, barkentine, hermaphrodite brig and brigantine are different combinations of square and fore-and-aft rigs. The topsail schooner, and the sloop of 1790 are fore-and-aft with the addition of light yards on the topmast. There are many other modifications, some varying so little that, except to an expert, they are all identical.

The ship rig was general for the larger merchantmen, line-of-battle ships, frigates and the larger sloops-of-war. Smaller merchantmen and warships were often brigs. The fore-and-aft rig had certain advantages; it required smaller crews, and was able to lay closer to the wind. Efforts to combine the good points of both rigs resulted in the bark, barkentine, brigantine, etc.

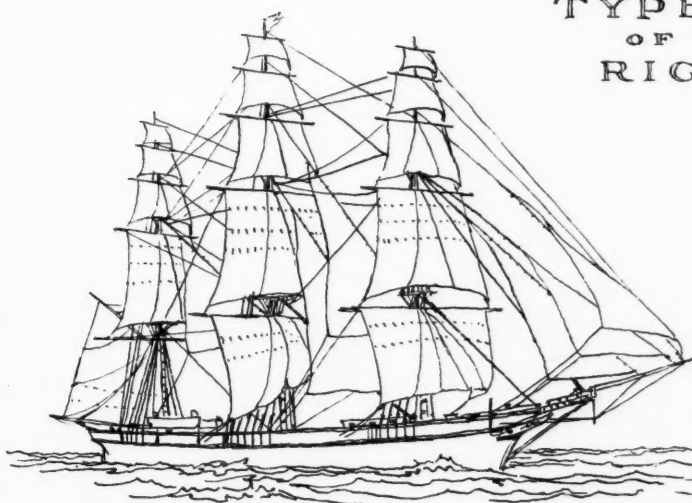


The drawings presented on this page and the next were made specially for ANTIQUES by George C. Wales, of Boston, whose etchings and lithographs of ships have been widely exhibited in the United States and have enjoyed a deserved popularity because of a combination of artistic merit and seamanlike accuracy all too far from common in marine pictures.

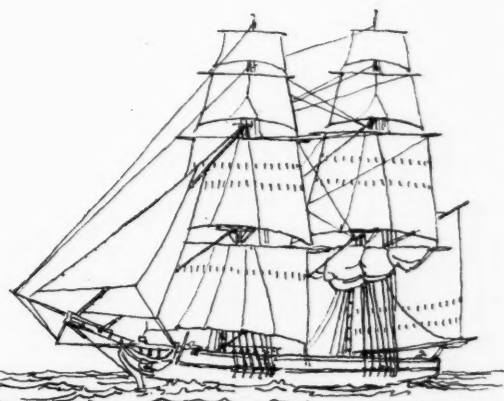
In conjunction with the notes on rigging printed on the page previous, these attractive sketches should assist the landlubber in his identification of such American ship models as he may encounter.

G.C.W. 1924

TYPES
OF
RIG



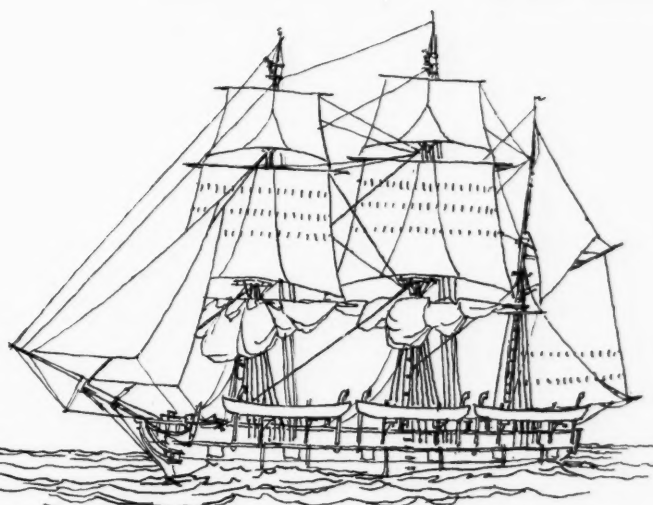
SHIP
Clipper of 1850-55



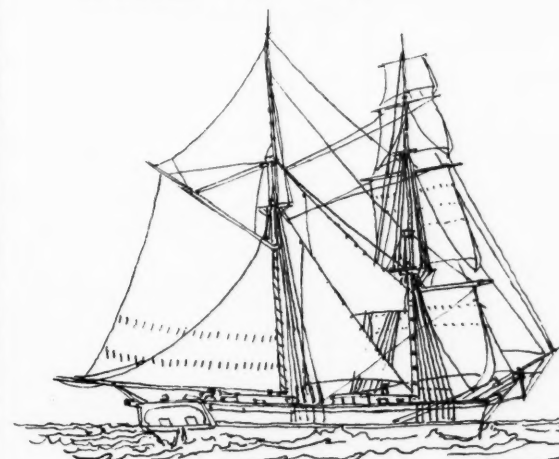
BRIG 1820



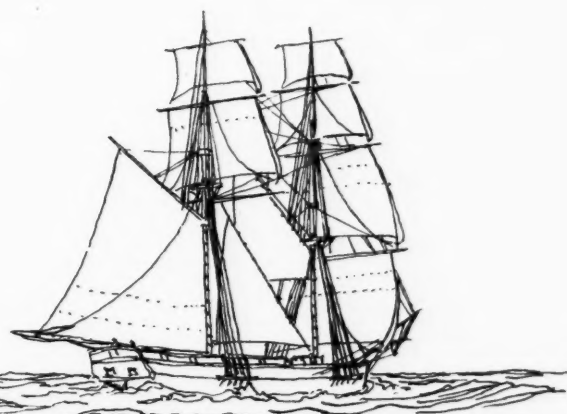
BARKENTINE 1880



BARK
Whaler - 1860



HERMAPHRODITE BRIG 1840



BRIGANTINE 1810

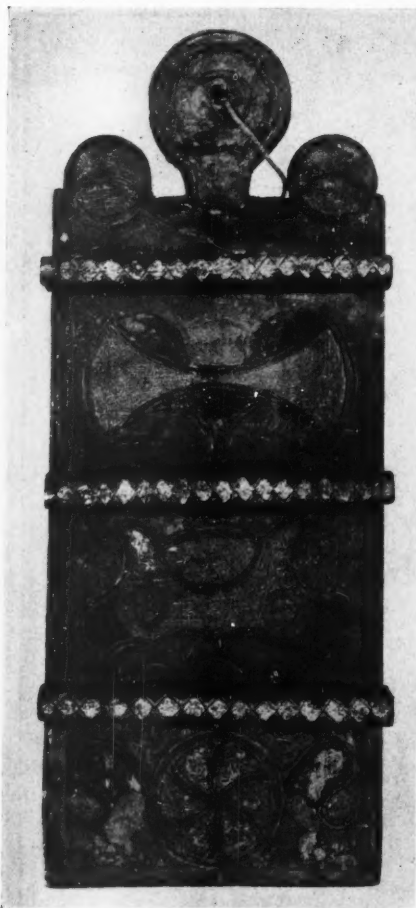


Fig. 1 — SPOON RACK (undated, probably eighteenth century)

The motives here tend to defy accurate classification, though the wheel and flowing band in the bottom section is sufficiently familiar. Several coats of paint obscure the detail of this example. Found on the Jersey Shore of the Hudson River.

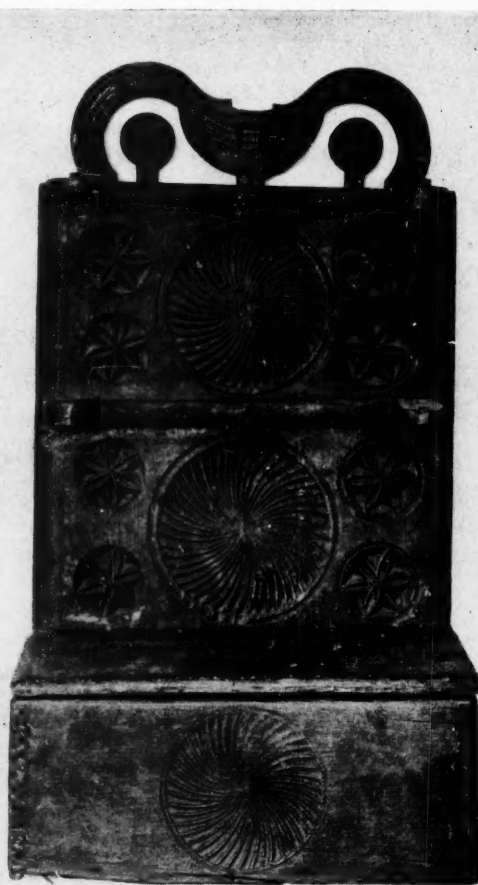


Fig. 2 — SPOON RACK (probably eighteenth century)

A handsome and well carved piece. Chip decorated edges; swag motive at the top. Probably from New Jersey or Eastern Pennsylvania.

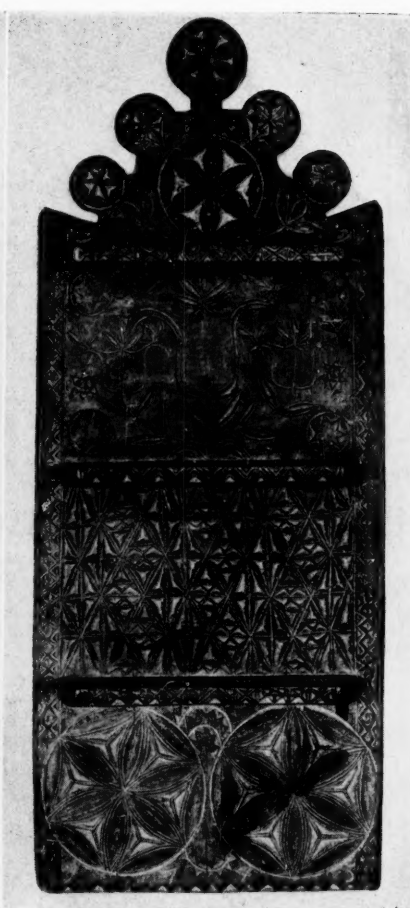


Fig. 3 — SPOON RACK (marked 1745)

Tulip, star wheel and diamond motives are interestingly disposed on this specimen. Found on the Jersey Shore of the Hudson River.

Carved Spoon Racks

By WALLACE NUTTING*

THE first works on early furniture of American origin ignore the carved spoon rack which, indeed, has only recently come to the attention of those interested in the quainter American furniture. Analogous to the carving on these racks is that found on certain boxes, some of them of the wall, or hanging type.

The style of carving used is that commonly denominated Frisian, a word spelled variously, but referring to that province in northeastern Holland, which, verging toward the source of Scandinavian motives, has something in common with them. The origin of this carving is hazy, and the motives set forth in it are of more or less doubtful meaning.

A favorite element in the carving is a spiral wheel. Sometimes, as in the case of a box of 1677, in *Furniture of the Pilgrim Century*,† the carving is very crude, mere

scratches. Sometimes, as in examples illustrated in this article, the work is more carefully done, but always, apparently, with a V-shaped tool.

Whether the spiral wheel is a motive brought down from the heathen day, and is an ancient symbol of the sun, is not certain, but the supposition has an inherent probability. In the star-like carvings which often accompany the spiral wheel, we have another motive perhaps derived from the heavenly bodies, which would seem to re-enforce the probability of a very ancient origin for this carving.

In some instances, as in one here shown, there is the rising sun motive at the top of a spoon rack, as distinguished from the sunburst, a term applied to the full circle.

To take up in detail some of the peculiarities of this work, we observe in Figure 3 the introduction of the tulip motive in the upper panel, if we may so term this division. This piece, therefore, has a double mark of Holland origin in motive. The almost lace-like casement effect of the middle section is very well done, and rather unusual.

*Some of the illustrations here used appeared in the author's *Furniture of the Pilgrim Century*; others in the more recent volume *Pennsylvania Beautiful*.
†Wallace Nutting, *Furniture of the Pilgrim Century*, Framingham, 1924.



Fig. 4 — SPOON RACK (probably eighteenth century)

The upper section appears to portray the elevation of a Dutch panelled Kas. The rest of the design consists of elaborate but not easily classified tracery. Origin unknown.

examination of these diamonds shows some of them to be wider than they are high, whereas others are higher than they are wide. In the bottom section, the two six-star motives are quite elaborate, and remind one very much of Gothic tracery, especially in the triangular divisions like mountains between the shuttle-shaped scrolls. This is one more proof that the worker did not confine himself to any particular source of design, but freely adopted whatever he thought was attractive wherever he found it. This is further shown in these two stars by the fact that they run out over the margin, and interrupt the continuity of its design. Variants of the lower stars appear on the five knobs at the top of the spoon rack, as if the carver wished to show that his invention was not limited to one design. There occur thus, in the single piece, at least seven different kinds of stars. While the more formal examples have six points, like a snowflake, and really are wonderfully similar to the magnified snowflakes which have been recently

The border consists of a quaint, small, diamond pattern, which sets forth in a very striking way the dominating thought of early carvers, who gave slight attention to the precision of their work, but had an eye only for the general effect. Thus the

exploited, some of the smaller specimens have eight points.

The zigzag or notch carving on the faces of the applied rack bars shows a motive common in Norman architecture, and running back to a very remote period. The three bars are dissimilar, showing again the maker's fecundity in design. This rack is the most elaborate known to me, but since most of these specimens have come to light within five years, better examples may yet appear.

This specimen is dated at the bottom, 1745, and was found near the Jersey shore of the Hudson. It is painted, or stained, in a handsome green, and shows no lead on the surface. Together with the rack illustrated in Figure 4, this piece is from the Wallace Nutting Collection now in the Wadsworth Athenaeum at Hartford.

Figure 1 carries several coats of paint, which largely obscure the details. On the bars of this piece we see the same diamond motive that appeared in the border of Figure 3, and the serrated carving on the edge, which is really half a diamond. The motives of the top section and the middle section are difficult of definition, but that on the top, as shown on some boxes, appears to be a kind of double battle axe. That on the middle section is beyond my knowledge as to origin. The bottom section displays the spiral wheel with only six spokes, and with quaint flourishes or scrolls at the side, as if



Fig. 5 — SPOON RACK (probably eighteenth century)

Quite distinctly Scandinavian in its suggestion.

the wheel had taken wings.

This rack was evidently intended to be pierced, as it is, on the central knob, in order to attach a cord or hang on a nail, whereas Figure 3 was doubtless designed to have



Fig. 6 — SPOON RACK (dated 1775)

A handsome example of the Revolutionary period. The usual diamond and star wheel motives occur with the addition of a double heart and tulip design. Found near Bethlehem, Pennsylvania.



Fig. 7 — SPOON RACK AND BOX (probably eighteenth century)

An interesting variant in which rather subtle modelling appears in the rosettes. The rack bars are slotted in front, instead of merely pierced. Precise origin unknown.

this style of carving. One notices a zigzag or serrated motive at the ends of the box. The scroll at the top of this piece is unusual. The central portion of it is a linen fold.

The origin of this piece is not known to me, but presumably it came from North Jersey or eastern Pennsylvania.

Figure 4 departs from the motives of the previously treated examples. The knob for hanging the rack is carved somewhat after the manner of a ball and crescent. The other motives in all the sections, except that at the bottom, are mixed, and, while interesting, are not susceptible of precise definition. The two between the bars seem like a reminiscence of the lunette motive, but this is not carried out in full, and the other elements are more or less occult. The base is tastefully arranged, with a diamond band and depending dentils similar to those appearing on mantels and Greek borders.

The origin of this example is unknown.

Figure 5 belongs to the Washington Headquarters, Morristown, New Jersey. Here again appear marked departures from preceding motives. We observe in one section

a cord around the neck of the middle knob. *This odd specimen was found on the Jersey shore of the Hudson.*

Figure 2 combines a spoon rack with a knife box, and the stars are very like some of those on Figure 3, whereas the wheel is the fully developed close spiral, so well known in

the retention of stars and in three of the sections a serrated motive; but for the rest there seems little connection between this and the preceding examples. In the second section the large motive might be a crown or a flower or any one of various objects. How delightful it is to be able to say that a motive has this or that origin, because thus a halo of mystery is thrown about the carving.

The finial of this piece looks distinctly Scandinavian.

Figure 6 is very carefully and handsomely done. It exhibits several of the motives which we have mentioned in discussing Figure 3, together with four heart-like scrolls, two of which are reversed. This piece is slightly broken at the bottom, where, perhaps, a knife box or some other construction was once attached. It is initialed and dated, *C. M., 1775*. This proves the continuance of the impulse of carving in household utensils up to the time of the

Revolution.

This excellent specimen was found near Bethlehem, Pennsylvania.

Figure 7 offers an interesting variant. In this case the spoon racks have slits on the front more in accordance with what is usually seen on the shelves of Pennsylvania dressers. The motives here are the same as those previously discussed, except that the two spiral wheels are more elaborate than those hitherto noticed, and are done in somewhat modelled relief, and the spirals are in a compound curve, like a modern car wheel. At the centres are six pointed stars.

This piece, together with Figure 8, is owned by Mrs. George R. Fearing, Jr., of Boston and Westwood.

Figure 8 offers a repetition of previous motives, except that the quaint



Fig. 8 (below) — SPOON RACK AND BOX (eighteenth century)

An interesting specimen in which a Teutonic fancy seems to have expressed itself in the twin figures of the cresting. Again there are the slotted bars and the box below. Precise origin unknown, but suggestion favors a Pennsylvania German source.

cut-outs at the top suggest the grotesque men which we drew on the blackboard in our childhood, straddling out as they do and reaching forth either in the struggle of a daily dozen, or in utter abandon of



Fig. 9 — SPOON RACK AND BOX

Rib decoration at top may be viewed as conventional evergreen tree. Scratch carving of the decadent period.

delight.* It will be observed that the lid of the knife box in this case is hinged with wooden pins.

It is supposed that Figures 7 and 8 came from the same source as the other examples considered.

Figure 9 is a simpler form of rack and knife box. The decoration at the top is that of an evergreen tree. The motives otherwise are simple. This piece evidently represents the decadent period.

One or more small boxes showing this style of carving have been found on the Maine coast, but all the spoon racks which I have been able to trace were found where the Hollanders or the Swedes settled. Up and down the Hudson, in northern New Jersey, and along the Delaware are the sources from which all that I have seen have come.

One recalls that Swedes in a limited number settled on the Delaware before the days of William Penn. Of course it is impossible to say now whether the racks found on the Delaware, which are few in number, were made under the Holland or the Swedish influence, but the Holland origin seems the more probable.

Of course the rack bars were for the display of pewter spoons. In every instance the arrangement provides for twelve. That is to say, if there were three bars, there are four slots in each. If there were two bars there were six slots in each, though in one instance there is one long slot, namely, on the two bars of Figure 2. It was doubtless the delight of the Dutch housewife to display her round-bowled spoons, polished like mirrors, in these racks, on the walls of her great kitchen.

We cannot too much admire the feeling which prompted the making of these articles to be set up in the kitchen. It indicated a sane affection for the simple work of life and an effort to ornament and honor it. For we are presuming that these articles were on kitchen walls. If it should be proved at last that some owners displayed them in their parlors, that would be only following the custom of displaying china.

There was, among the German settlers in America, as among the Hollanders and the Swedes, a very strong feeling for the decoration of utensils—a feeling not nearly so noticeable among the English settlers. The same tendency

appears in the decoration of iron utensils, so frequently found in Pennsylvania, where the star, the heart, the wheel and various other motives are wrought or struck upon iron. The conclusion is obvious that such articles were mostly gifts to sweethearts or wives, just as the heart motive chest in New England was often similarly bestowed.

The woods used in these racks are sometimes accurately to be determined only by chemical analysis. The material is that called, in the western borders of Connecticut, white-wood. Beyond New England it is mostly called poplar. It is a semi-hard wood of close grain, featureless, and well adapted for simple carving.

I have always been fascinated by these spoon racks, and feel that they were a very distinct and important element of early furniture, or should I say, decorative utensils? They are an almost solitary example of elaborate carving closely related to culinary use. Sometimes spinning wheels are found carved, and the loom stool has, perhaps, elaborate decorative painting and slight carving.

Besides the carved racks which I have been describing, various others are found, not carved, of attractive design, with scrolled and molded side boards, and always, so far as I have observed, with a knife box at the base. Whether it is because the earliest examples, which never have boxes, were made before household knives came into use, I do not know, but the supposition seems probable. It is well known that in the earliest time every individual carried his own clasp knife to use at table. At the close of the meal he probably cleaned the instrument on a piece of bread! As to forks, we know that fingers came first. The fork was the last utensil of civilization. But the knife boxes, of course, were also intended for forks, generally of the two tined variety, with horn handles.

I shall welcome from time to time knowledge, such as must inevitably arise from comparison, in relation to these interesting relics of early American household art. The dating of these articles is very difficult, but it is fair to presume that they were in use and made throughout the whole of the eighteenth century, but that their use decreased towards its close. It is also very probable that the earliest examples in America originated in the latter part of the seventeenth century, but I have not been able to trace inscribed datings to a period so early.

*Likewise suggestive of a pattern cut in folded paper. Compare the valentine illustrated in *ANTIQUES* for February, 1925 (Vol. VII, p. 66).



Pedigreed Antiques

XV. *Serpentine Chest and Tabernacle Mirror*

THE serpentine front chest of drawers here illustrated (*Fig. 1*) with its vigorously carved claw and ball feet, its dignifiedly simple brasses, and its somewhat exceptionally refined proportions throughout, is worthy of examination for these intrinsic merits alone. But, in addition, it may boast a pedigree and a maker's dated label.

The piece belonged originally to Captain Abraham Gould of Stoneham,—a community which, prior to the year 1725, was known by the unromantic name of Charlestown End. Thence it has descended by inheritance to a great-great-granddaughter, Mrs. Albert E. Davies of Brookline, Massachusetts.

Captain Gould was born in Stoneham in 1729. He was married in 1754. If one were guessing, there would seem no serious impropriety in assuming this chest of drawers to have been part of the early household equipment of the young pair. But the impulse to assign claw and ball foot items to the third quarter of the eighteenth century is so strong that it needs always to be safe-guarded by due caution. It is well to remember that, between 1720 and 1760, or thereabouts, the popularity of the chest dresser, or lowboy, used in conjunction with the tall chest, either mounted on legs—a highboy—or on another chest. Small chests of drawers were, in fact, a somewhat uncommon

item of household use until the decade of 1770-1780.

To this decade the Gould specimen would normally be assigned, save for the existence of the maker's label attached to the rear of one of the drawers. This reads

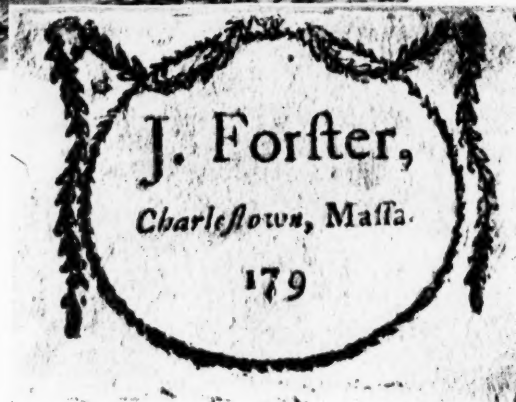
J. Forster
Charlestown Massa
179

Evidently the thrifty cabinetmaker had his labels printed in quantity,—enough at one time to last ten years. He neglected, in this instance at any rate, to fill the blank space provided. Perhaps his apprentice forgot that last detail; perhaps, when the Gould chest of drawers was made, the 1790's had not gone far enough to call for a final identifying digit. The latter is a reasonable assumption. There is nothing for it, therefore, but to credit the



Fig. 1—SERPENTINE FRONT CHEST OF DRAWERS AND MAKER'S LABEL (179—)

An attractive piece of furniture from the last decade of the eighteenth century. Chippendale and Hepplewhite motives mingling in the decade of Sheraton. The charmingly designed label still adhering to one of the drawers proclaims the workmanship of J. Forster of Charlestown, and reveals the approximate date. Owned by Mrs. Albert E. Davies.



specimen under discussion to the period 1790-1800, with the mental parenthesis, "first half of."

But to return to the Forster label. This is believed to be its first publishing,—a circumstance the more remark-

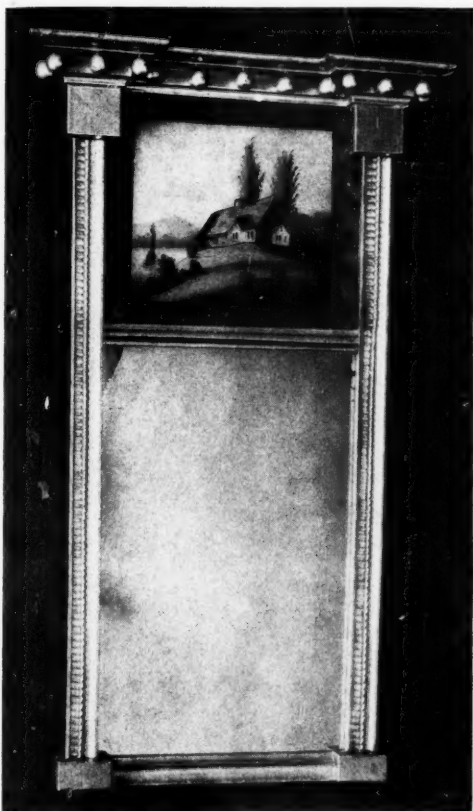


Fig. 2—MIRROR AND LABEL (c. 1820)

A usual type of early nineteenth century mirror which is interesting primarily for its label, which illustrates the decadence of typography which occurred after the close of the eighteenth century.

ber, 1781. He had come from his birthplace, Berwick, Maine, by way of Watertown, Massachusetts, where he served an apprenticeship. He spent the remainder of his life in Charlestown, and there in 1838, he died. His name and that of his descendants were long associated with furniture making and with other activities of the community.

*Old Charlestown** gives the following further account of Forster:

(He) purchased of John Harris, in 1793, the lot of land on the west corner of Main and Union Streets, on which he erected the large wooden building now standing there, which has been used in part as a furniture store ever since. His own calling was that of a cabinetmaker, and he originated and established here the business afterwards successfully carried on by his son, Charles Forster, and Edward Lawrence, under the style of Forster and Lawrence, and when Abraham Crowninshield was joined, Forster, Lawrence and Company. Mr. Forster occupied the rear of the premises and a portion of the front building as a home for his family and apprentices, and under the roof of this old mansion a good many young men were made contented and comfortable who afterwards became prominent among furniture-dealers in Boston.

The old gentleman was peculiar and many stories have been told of his eccentricities . . . But notwithstanding . . . Mr. Jacob Forster was an enterprising and successful business man and a very valuable citizen in the town.

The book also mentions the importance of this furniture

able because, among the various old furniture labels thus far discovered, this one—simple though it is—seems typographically the most delightful.

And who was this Forster? Here are the discoverable facts:

Jacob Forster established himself as a cabinetmaker in Charlestown in Octo-

business in Charlestown. The enterprise included large shops, and maintained a wholesale trade with the entire country, while "the 'best room' in almost every house in the town was made attractive by tasteful and thoroughly made chairs, sofas and tables purchased at the old corner store." There is no information as to when the firm went out of business. The last family descendant recorded as living in Charlestown was a grandson, Dr. E. J. Forster. That was in 1887.

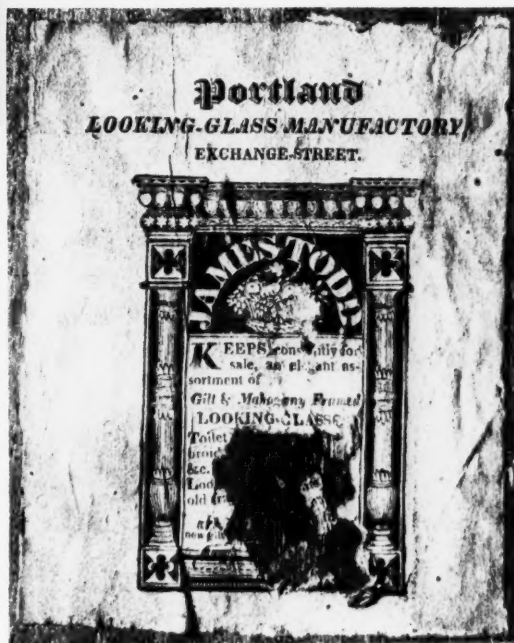
ANTIQUES is indebted to Mrs. Davies not only for photographs of the labeled chest of drawers, but also for those of a mirror and its label. The mirror, likewise a family piece, was recently acquired in Maine. It belongs in the usual category of what were, to all intents and purposes, the commercial mirrors of the first quarter of the nineteenth century. The architectural cornice of the finer "tabernacle" type remains, but the delicate single or double supporting columns have yielded to a moulding purchasable by the foot and readily sawed into convenient lengths—perfection's inevitable surrender to the demands of price.

The back of the mirror is really quite as interesting as the front, and rather more unusual, for it carries the

hitherto unpublished label of James Todd, manufacturer. That this label can have been produced earlier than 1820 is hard to believe. Granting the approximate correctness of this date, a spread of perhaps thirty years would separate the printed advertisement of Forster of Charlestown from that of Todd of Portland. The change wrought in American taste during that brief period could find no better demonstration than that offered by comparison between these two scraps of paper.

NOTE — Whosoever is fond of problems will discover some interest in referring to the illustration of a so-called Governor Winthrop desk in ANTIQUES for

March 1922, (Vol. I, p. 121), and in making comparison between that piece and the Forster chest of drawers. It has long been assumed that this Winthrop desk is one of two mentioned in an inventory of 1771. Yet its general lines are precisely those of the 179— chest. The similarity prompts questioning. Can the desk be a late substitute for the one mentioned in the inventory of 1771? Is the chest of drawers an early piece repaired by Forster and labeled by him during the process? It is never wise to be dogmatic in such matters; yet, for the time being, it seems reasonable to accept the external evidence at hand and hence to view the desk as a fairly early example of type, the chest as a late survival. A study of Lockwood's *Colonial Furniture*, Volume I, Figures 131, 135, 136, 286 and 287, together with the author's statement on page 128, will discover substantiation of this opinion. As more of Forster's work comes to light, it should be possible either to disprove or fully to uphold the belief that he may have worked conservatively along old lines even after newer fashions were well established.—EDITOR.



*Timothy T. Sawyer, Boston, 1902.

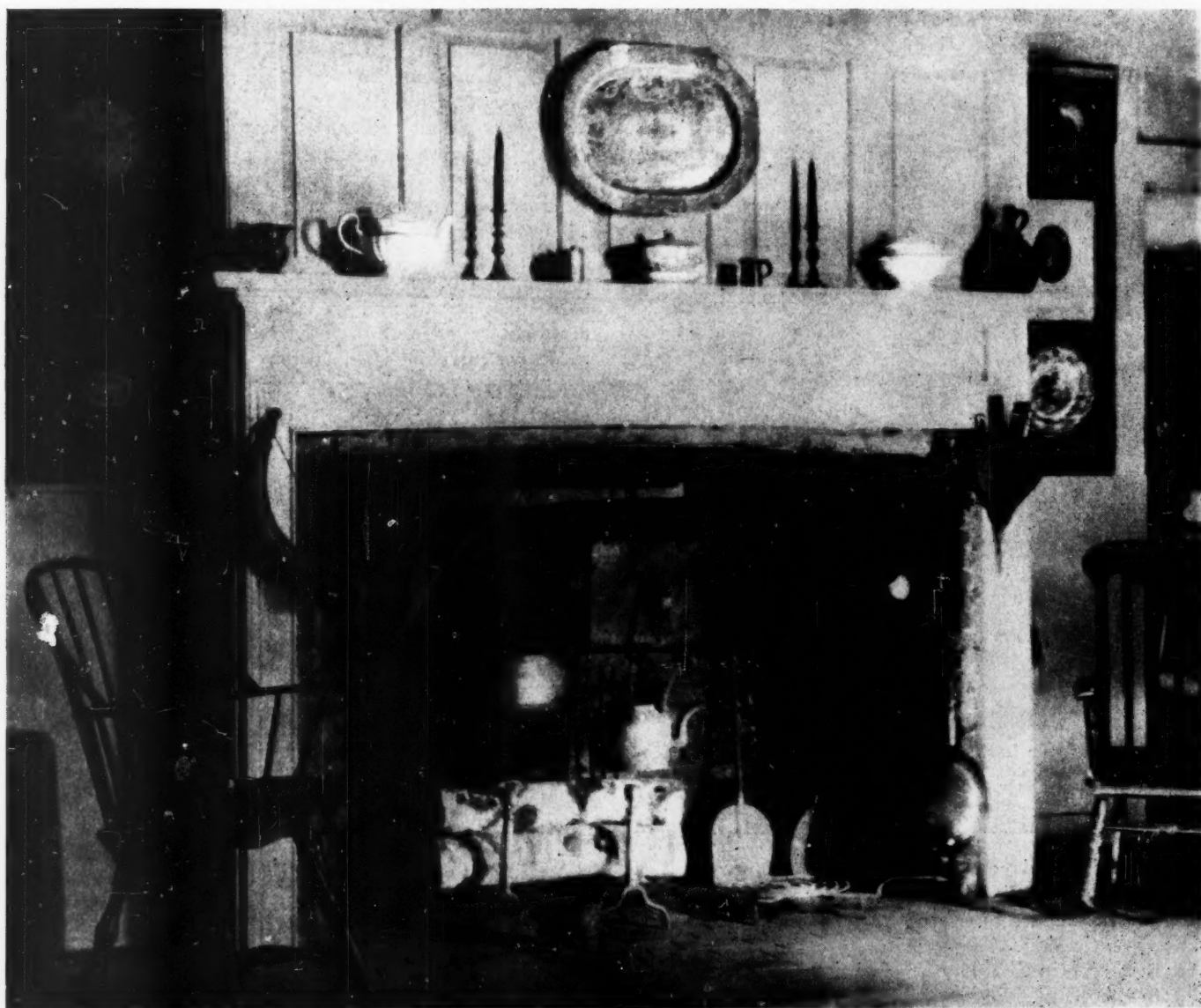


Fig. 1 — BRICK OVEN: EARLIEST TYPE (pre-Revolutionary)

Shown here in its earliest position in back wall of fireplace. The flue is the great throat of the chimney itself. Present door not original. The original door was opened by sliding it along the ledge observable in the brickwork into a slot at the right. From the fireplace of Mr. and Mrs. Percy T. Clulow, North Middleboro, Massachusetts.

The Evolution of the Brick Oven

By HAROLD SARGENT CONANT

THE brick oven of our New England ancestors underwent a series of clear-cut processes of evolution from its first appearance in the seventeenth century until its replacement by the kitchen range in the nineteenth. Each stage of development embodies a different principle of heating.

To go back to the period in American pioneer life before there were any brick ovens at all is to go back to the early days of Plymouth, and to the Dutch oven. The Dutch oven, taken aboard the *Mayflower* in quantity at Delft-haven, no doubt, was nothing more than a flattish cast-iron kettle, with a bale and legs, and a cast-iron cover.*

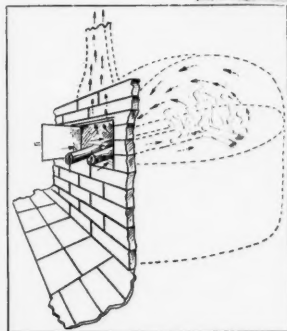
*Dutch ovens are still in use as an adjunct of frontier life where they serve in a variety of capacities.

Whatever was to be baked was placed in this kettle, which was then covered and buried in live coals. Hence, perhaps, the phrase, "between two fires." But the Dutch oven was merely a temporary device. Larger baking capacity became a pressing need, at least as soon as a good-sized harvest occurred. Particularly desirable must adequate baking capacity have seemed after those first lean winters.

The first solution of the larger baking problem was the building of an oven in the back wall of the great fireplace. Some of these original brick ovens are still to be found (Fig. 1). If one oven did not furnish enough baking space, then two were built side by side. Such was usually the case in garrison houses where large numbers of people had to be fed. Putting the oven or ovens in this position offered a

Fig. 2—BRICK OVEN: EARLIEST TYPE (*pre-Revolutionary*)

The oven has been changed from its position in the back wall of the fireplace. The smoke passes out of the door and up through the overhanging flue. The ash-pit is placed beneath the oven.



simple solution of the problem, because the throat of the great chimney could be used as a flue without necessity for constructing another. All that was necessary to prepare for baking was to open the door, fill the oven with wood and set fire to it.

The flames would curl around inside the oven, heating its walls; then would shoot out of the opening and pass up the chimney. When the fire had burned out, or the oven had become heated to the proper temperature, everything was raked out; the bread, or what not, was slipped into the hot chamber, and the door was closed.

The chief drawback to having an oven thus in the rear wall of the fireplace was the inconvenience of operating over the hot fire flame in front, to say nothing of the awkwardness arising from the cooking furniture crowding the fireplace and the hearth before it. This difficulty was eliminated by arranging the oven at one side of the fireplace and opening on the same plane with it (Fig. 2). It was usually placed at the right, though it sometimes appears at the left. Although in a new position, the oven remained of the same early type, which we may call, to distinguish it from later types, the *front draw type*, or type one. In short, while the new oven had a flue of its own, that flue was still maintained in front of the door and outside of the oven. Accordingly, the door had to be set back in a little recess deep enough to allow a flue passage in front of it. Confronted with such an oven, one discovers that he can run his arm up the chimney in front of the closed oven door.

Firing of this oven was accomplished precisely as described before. The door was opened; the wood was put in and lighted. To observe such an oven in the process of firing is almost uncanny. Smoke and flame pour out of the



open door. It would seem that they must fill the room with fire; but so perfect is the adjustment of the flue that they are immediately caught by the up-draft, make a sharp right-angle turn as they pass the door-frame, and roar up the chimney. A current of fresh air passes into the oven at the lower part of the door-frame. Such was the perfect balance of intake and outlet that it was possible to feed long sticks of wood into such an oven without fear that the fire would creep along the sticks into the room. The

same principle is operative when, in a hot conflagration in a brick building, the window sashes are the last parts to catch fire. Ignorance of this principle led to the remark of an old resident that his neighbor—a man who had had long experience with this type of oven—was so confounded lazy that he never cut up his oven-wood, but fed it in pole-lengths.

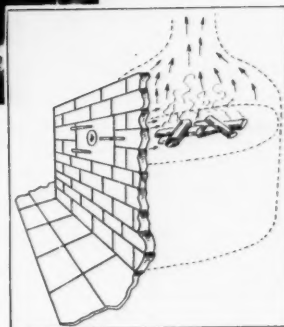
The generation of builders that followed those who constructed the type of oven just described concluded that a simpler arrangement would be that of having the flue lead directly up from the center of the oven (Fig. 3). In this they were departing from the principle of the original brick oven where the convection of heat was uniform on all sides. By so much, too, we may believe, the cooked product of the second, or *inside draw type*, was inferior to that of earlier times.



Fig. 3—BRICK OVEN: SECOND TYPE (*post-Revolutionary*)

As the diagram shows, this oven had an inside flue. The task of constructing it so as to be sure of a satisfactory draft was much less than in the case of the earlier type; but the results were less excellent.

In an oven of this type, the fire was laid and lighted, and the door was closed. A slide in the door admitted more or less air as occasion seemed to require. When a correct temperature had been obtained,



the fire was raked out and the things to be baked laid in. The door and the slide in the door were then tightly closed. This oven cooled off faster than the first type; but it was more convenient and required less skill to build; and it was, perhaps, a little more fool-proof to operate. A single door, furnished with a slide and set flush with the brick-work, proclaims the inside draw type of oven.

One more step in the evolution of brick ovens remains to be considered. It occurs with the change to the *underneath draw type* (Fig. 4). This is a two-door type, which requires an upper oven door and a lower fireplace door. In the use of this type, fire is never laid in the upper compartment. The oven is heated by building a fire in the little fireplace underneath, whence the hot gases, rising, sweep the outside of the oven and so heat it. It is like the oven of the modern cook-stove. This type of oven represents the widest departure of all from the primitive perfections of the brick oven, and with its use results must have been correspondingly inferior.

Some ovens of types one and two might, on casual inspection, seem to be of type three, because occasionally there appears an opening near the floor, which looks like a fireplace. If this opening has no door to it, one may be sure that it is merely an ash-pit. The ash-pit was a refinement added to the hearth equipment by thrifty housewives, or at their suggestion. They would waste nothing. A suitable place for hot ashes must be provided, against their use in making soap, or lye for hulling corn or for cleaning greasy kettles. So a special ash-pit was built at the side

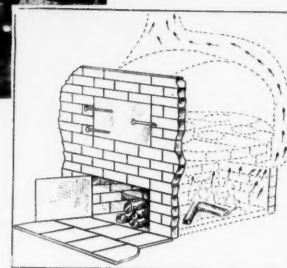
of the great fireplace, whence, of course, most of the ashes came. The unoccupied space under a one-door oven offered the most suitable location.

A chimney flue leading up from the pit would take care of sparks and flying particles of dust so that they would not settle in the room. It may be that this placing of the ash-pit gave rise to the idea of having a fireplace under the oven; but it seems certain that the ash-pit as usually built would not be used for this purpose. Many such pits have a wooden roof or top, obviously unsuited to actual fire within.



Fig. 4 — BRICK OVEN: THIRD TYPE (early nineteenth century)

Underneath draft. Oven door above, fire door below. The heat is directed round the oven, but is greatest on the bottom. This last stage of the brick oven's evolution precedes the kitchen range by no very great period of time. This photograph, and the two preceding, taken by Roger Bethel Wheeler.



The three types of ovens having been described, it remains only to assign dates to each type. This is not easy. There was, of course, some overlapping, and the various modifications of type leave one in doubt. It seems certain that the third type was a nineteenth-century product, and that the American Revolution saw the change from the first to the second. One may not surely judge the age of an old house by observing the type of its oven, for an old-fashioned builder might prefer an earlier type, valuing its advantages, and select it instead of the one in vogue. All that can be said with any assurance is that type three was not built earlier than the beginning of the nineteenth century, and that type two was not built earlier than the Revolution.



A Memory of Grandmother's Mats*

By GERTRUDE DEWAGER

"**H**OOKED RUGS," they are generally called today, and some well-meaning person has applied to them the term "American Tapestries." But for the love and respect we cherish for the early American mother, and for what we know of her struggle to make the home beautiful, some of us treasure the name she first gave specimens of her handiwork, namely, "rag mats."

To be the possessor of several of these rag mats, designed and made by my Grandmother, is my good fortune. I remember her, a very old lady, working on these mats when I was a child. I recall my mother's saying, as she passed me a small paper bag containing bits of bright woolen goods, "Run down through the yard and take these bits of wool to your Grandmother, she is making a hooked mat, and it will please her to have them."

To me, it hardly seemed worth while to give such small scraps of cloth to anybody; and, though I sometimes felt tempted to throw the bag away, in the end I did as I was told. I recall my Grandmother's saying as I passed her the bag, "O, I'm glad to have these bits of bright, clean wool! They are just what I need to finish this pattern."

Sometimes I would linger and watch Grandmother draw a design on the burlap, or bagging, as it was then commonly called. She made the sketch with charcoal, which she, herself, had manufactured by removing, with tongs, a burning stick from the fire, and dashing it into a pail of cold water. On other occasions, she would be drawing bits of bright wool through the burlap, and then gay colored flowers and leaves, vases and baskets would grow beneath her hands.

*The history of hooked rugs is buried so deeply beneath unsubstantial tradition and romantic legend, as almost to defy efforts to unearth reliable fragments of it. The brief notes of reminiscence offered here, seem, however, to make unmistakably direct contact with the past. The patterns reproduced, while photographed under unfavorable conditions and hence far from distinct, are worthy of study as examples of home invention as contrasted with stamped design.—E.D.

The designs on Grandmother's rugs were never outlined in black, and never did she weave the colors in straight lines, but, always, she worked diagonally and in wavy lines over her canvas, being careful not to work the pattern so closely as to give the mat a harsh and ugly quality. Never were the wools, which she wrought back and forth, up and under, in long strips, but always in short lengths of not more than four or five inches. These strips had been previously cut, and were kept, close at hand, in small pasteboard boxes, one color to a box.

At times, I would find Grandmother busy in the backyard dipping pieces of woolen goods in dyes which she had

made from vegetables, flowers, and minerals. Sometimes two colors would come from the same dye pot. This seemed to me wonderful, to the point of magic, until Grandmother explained that the white wool, dipped in the yellow made from copperas, saffron or onion peel, would come out yellow; while darker goods—blue, black or brown—would become green.

The pieces of goods, none very large,

were first wrung out of water before being thrown into the dyes. As only a few pieces were dipped at one time the dyes would very gradually become lighter in color, so the last pieces dipped were of a more delicate tint than the first. Two sticks were used in removing the dripping goods from the dye, so as to prevent discoloration of the hands. On a clothes-line, stretched between two small fruit trees, the gay rags were hung to dry.

A long story might be written on the ways and means which my Grandmother employed in making her dyes. She had learned the art from her mother, who was born in Eastham, Massachusetts, in 1778. So, you see, her method really takes us back to ways and means of Cape Cod people of the eighteenth century.

Attar or otto, an irregular, delicate pink, or flesh tint,



Fig. 1 — AN EARLY PATTERN

This is traditionally the earliest of Grandmother's mats. Supporting evidence is discoverable in the delicate vine border and the careful silhouetting of each flower and leaf form. The maker of this rug and of the others illustrated avoided the use of black outlines.

was made from pink dust obtained by scraping soft bricks. In Colonial times it was no uncommon task for women to scrape the inside brick walls of tombs to obtain this dust. With the dye made from it, they colored white homespun cotton cloth for quilt linings. A deeper pink was made from beet juice.

A beautiful rich blue was made from indigo, which, in earlier days, was brought by our sea captains from some far away country. It was the captains again who brought the log wood from Central America. From this last dye stuff, purple was made. In all dyes a bit of alum was dropped "to make the color fast."

My Grandmother worked at her mats, not because they were really needed, but because she had the spirit of an artist, the desire to create something beautiful. Many years have passed since she made her mats, but since then Time has been busily at work on them, making the colors lovelier with each mellowing year, and rendering the everlasting joy of beauty in terms of a slow ripening into perfect harmony.

Mats such as those which Grandmother made have, I can not help believing, an intrinsic value beyond that which later and often more elaborate examples possess. They were, first of all, a spontaneous response to the creative urge. They were products of household

art in the truest sense of the word, because design and choice of colors were an expression of the ability and taste of some woman of the household and were not a mere abject following of printed directions.

A great many hooked mats, and among them a large proportion of

those which are the most complicated in design and represent the most lavish and painstaking workmanship, were carried out on commercially stamped burlap. The elaborateness of the patterns—often clearly imitative of the factory carpetings of the period—indicates a commercial origin; so does the fact that precisely the same designs are met with over and over again in many different places.

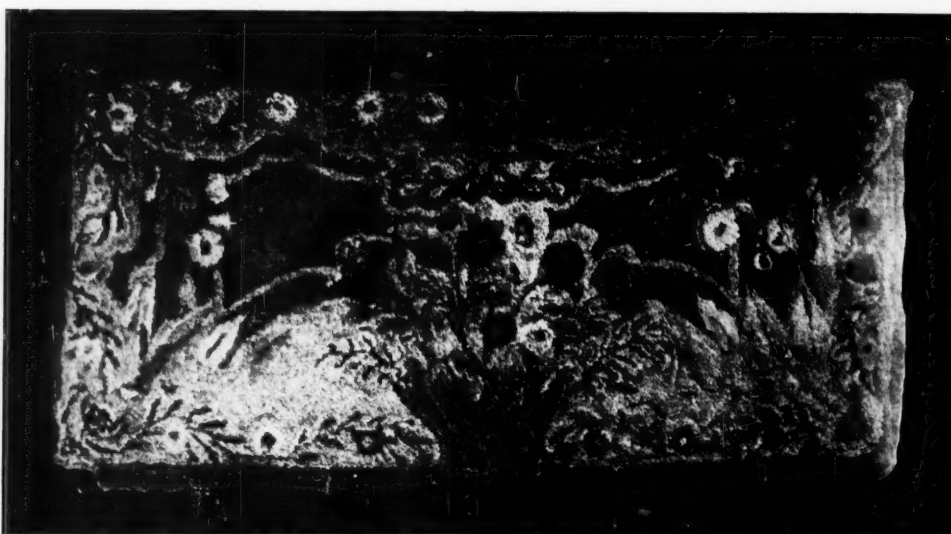


Fig. 2 — PROBABLY EARLY

Here again the basket of flowers and the delicate tracery of the vine suggest reminiscences of early nineteenth-century decoration.

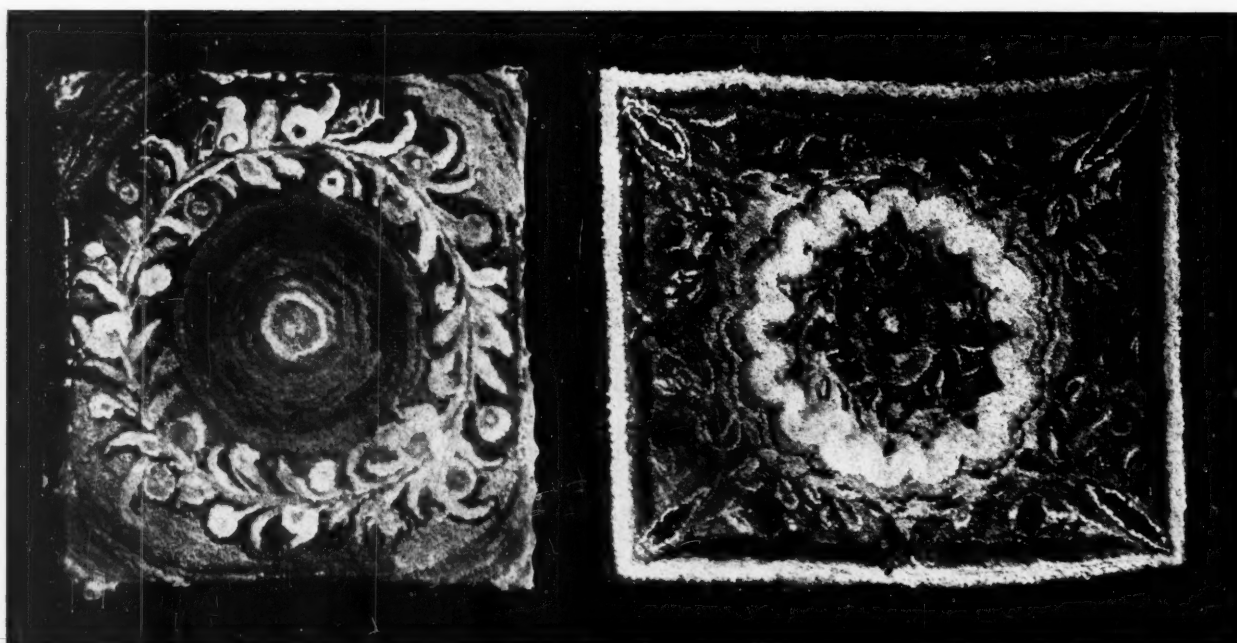


Fig. 3 — LATER DESIGNS

In these two wreath patterns tracery gives way to mass effects after the pronounced Victorian manner.

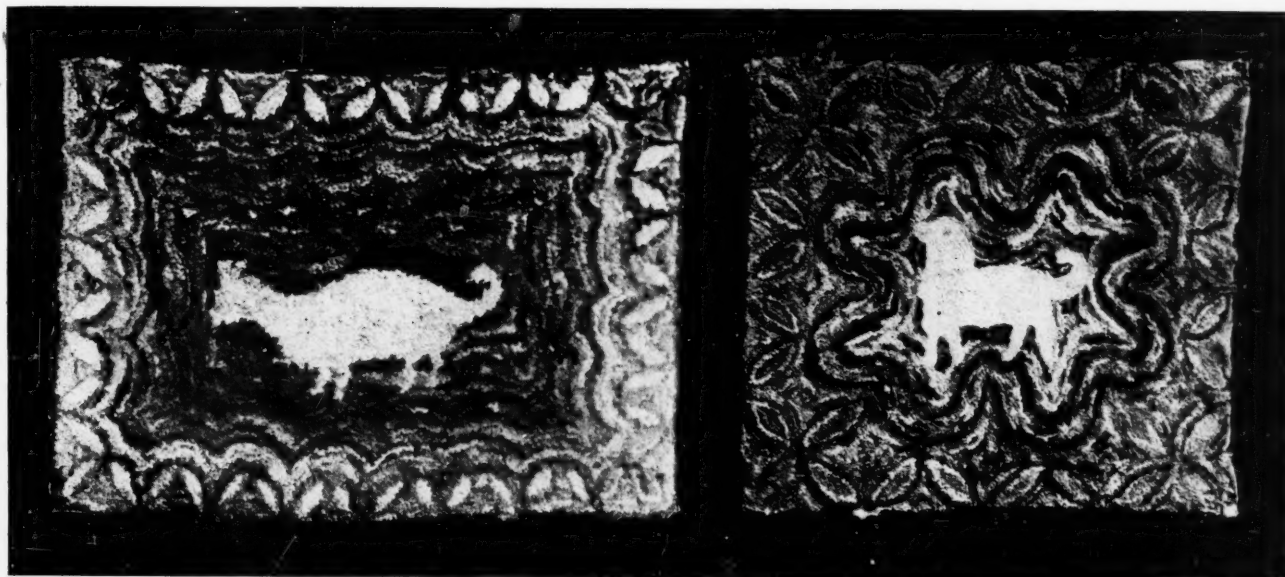


Fig. 4—HOME GROWN ANIMALS

The sophisticated and zoologically identifiable animals of the stamped pattern mats may have influenced the creation of these more mysterious beasts.

In these commercially designed mats, quality will depend upon condition, excellence of color, and, above all, exquisiteness of looping. Some very stiff and, thoroughly mechanical specimens are highly cherished on the strength of these attributes, though, in the last analysis, they are not deserving of very high praise. After all, a hooked mat should be a hooked mat, and not a feeble edition of an oriental rug or a Wilton carpet. To be worth anything at all, its workmanship must, of course, be sturdy and competent. But workmanship is not the whole story. In this example some country woman wrought her vision of a flower garden; in this, another woman fixed her reminiscences of some old embroidery; in this, yet another immortalized her dwelling and the trees beside it, and the white fence that stood as barrier between home and highway.

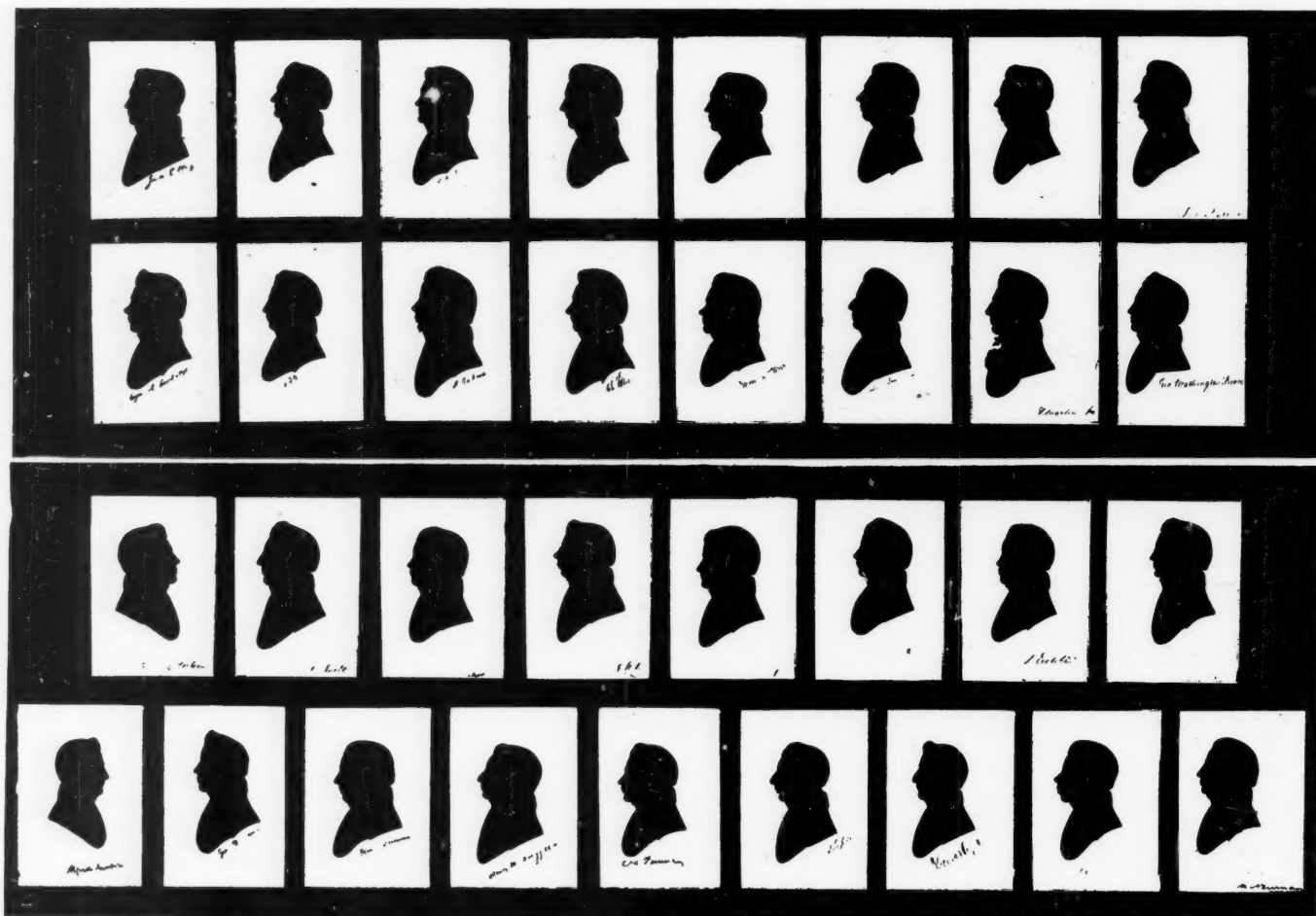


Such pieces express—however humbly and in howsoever primitive a vein—the response of creative instinct to its environment; and—in so far—they are true works of art. And it has happened now and again that some unknown genius of the hills has torn a beauty-haunted soul to shreds and pieced it together once more on coarse burlap with bright hues fragments of discarded clothing. When she had done the work, she had no other name for it than that of “hooked” mat. But it was, and is, a thousand things besides. The encountering of such a piece is the experience of a life time—and one reserved exclusively for the elect. No doubt this is well, for in the nature of their making these few extraordinary mats are inevitably haunted; and a true appreciation of ghosts nowadays is even more limited than is that of hooked patterns.



Fig. 5—A LATER URN PATTERN

Presumably the last of Grandmother's mats, made in 1884. Careful comparison with Figure 1 betrays the design here pictured as more huddled and confused in its arrangement. The individual elements are less carefully distinguished one from another. Yet this mat, in its archaic simplicity, well exemplifies the virtual impossibility of accurately judging the age of hooked work.



THE GRAVE AND REVEREND SENIORS OF 1825

Preceding the custom of exchanging photographs at the time of graduating from college was that of exchanging silhouettes. Here, with a few omissions, are the shades of the Class of 1825 of Bowdoin College.

Some Old College Silhouettes

By WINIFRED BUCK ABBOTT

A FAMOUS old saying might be paraphrased thus: "All things come to him who wants them badly enough." Ever since my late youth I have loved quaint things and heirlooms (good looking ones) and I have seldom had the money for their buying. Nevertheless, I have managed to acquire—and quite honestly—a number of treasures, and I keep getting more and more.

One day, twenty-five years ago, I was visiting an aged aunt who had the commendable habit, shared by all her generation, of hoarding everything, good, bad and indifferent, that at any time came into her possession. Oh, the old stamps we took from letters stowed away in her attic boxes when my brother and I were at the height of our stamp collecting fever! But on this particular day, a quarter of a century ago, my aunt and I were rummaging together when I came across an envelope, yellow with age, on which was written in the fine, steel engraving handwriting of my grandmother, "John's class at Bowdoin College, 1825."

Within were twenty-eight little pieces of white paper with a face cut into the middle of each and with a signa-

ture in faded brown ink beside it. Aunt Nellie explained that at the time of "John's" (my grandfather, Reverend John S. C. Abbott) graduation from Bowdoin, in 1825, the students exchanged silhouettes with one another just as, later, it was customary to exchange photographs. These little pieces of white paper were, accordingly, my grandfather's class pictures.

I had the series mounted on black paper. The result may be judged by looking at the accompanying reproduction. To me these college silhouettes are perfectly charming. The boyish faces (most of them were well under twenty years old) are full of character and individuality. But who the artist was that cut them I have not the slightest idea. Ethel Stanwood Bolton's book *Wax Portraits and Silhouettes* speaks of a similar set of class silhouettes in the possession of Bowdoin College, and reproduces one of Henry W. Longfellow, but she advances no theory as to who cut them.*

A month or two ago I had the good fortune to acquire a

*Mrs. Bolton points out that these portrait mats were intended for pasting in a black leaved album.



THREE LEADERS AND ONE DANDY

These full sized reproductions of four of the Bowdoin College silhouettes exhibit no little individuality. Three of the young men thus profiled attained distinction. One is included because of his good looks and the elegance of his attire.

catalogue—or *Catalogus Collegii Bowdoinensis*, as it was called in the pedantic fashion of the day—which includes a list of the graduates of the class of 1825. The names of the graduates of the academic department (Bowdoin had a flourishing medical school at this time) are subjoined,* as they may interest the descendants of these men should they chance to read this. Is it not a fine collection of New England names? As a matter of fact, Bowdoin 1825 became a very distinguished class. Hawthorne and Longfellow are known all over the English speaking world. George Washington Pierce was the brother of Franklin Pierce, who graduated in the class of 1824, and, many years later, became President of the United States. George Barrell Cheever was a famous preacher, temperance leader and uncompromising anti-slavery advocate. Reverend John S. C. Abbott was well known in his day as a lecturer and as a writer of popular histories. Of Alfred Martin, Jr., whose picture is reproduced, I know nothing, but I could not resist adding his shade to the others because he is such a handsome boy

and such a dandy. He is the only man in the class with a ruffled shirt and a bow on his stock collar.

As you may see if you take the trouble to count, four pictures are missing. What became of them? My grandfather would naturally not have had his own shade among those of his friends and classmates, but it seems likely that Hawthorne, Bridge and Stephen Longfellow were in the original collection. Tradition in my family has it that, once upon a time, these silhouettes were handed around for inspection at a party, and that Hawthorne's shade was never seen again. I have a theory that Stephen Longfellow was also taken on this occasion by the same person, under the impression that he was getting the poet. Horatio Bridge became a distinguished naval officer and wrote a book of personal recollections of Hawthorne. The thief may have thought the trio would make an attractive or valuable curiosity. At any rate they are gone beyond hope of recovery now. But those that remain have an honored place in my house and in my heart.

*THE CLASS OF 1825, BOWDOIN COLLEGE

Charles Jeffrey Abbot
John Stevens Cabot Abbot
(he added another later)
Thomas Ayer
Elisha Bacon
Samuel Page Benson
Alden Boynton
Jacob Ware Bradbury
Richmond Bradford
Horatio Bridge

George Barrell Cheever
Jonathan Cilley
Cyrus Hamlin Coolidge
Jeremiah Dummer
Nathaniel Dunn
Joseph Jenkins Eveleth
David Haley Foster
Patrick Henry Greenleaf
William Hale
Nathaniel Hathorne
(he added the w later)

John Dafforne Kinsman
Josiah Stover Little
Henry Wadsworth Longfellow
Stephen Longfellow
Alfred Martin, Jr.
Alfred Mason
Frederic Mellen
Mark Newman
Hezekiah Packard
George Washington Pierce

Edward Deering Preble
Cullen Sawtell
David Shepley
Charles Snell
William Stone
Edward Joseph Stone
Edward Joseph Vose
Eugene Weld
Seward Wyman

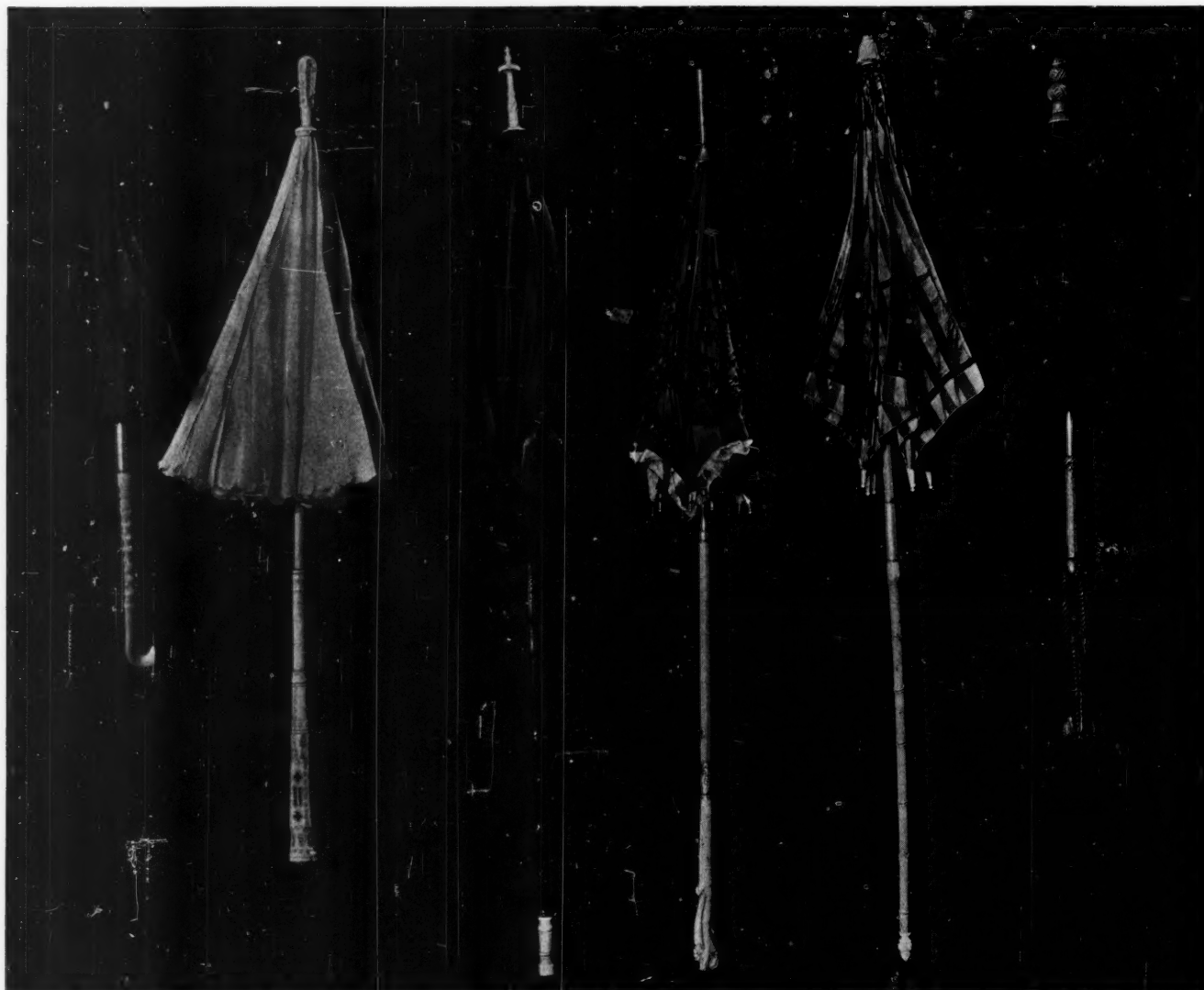


Fig. 1 — PARASOLS (hitherto from the 1840's)

Little Old Parasols

By MAY M. HICKS

Illustrated from the collection of Mrs. F. F. Sherman

SOMEWHERE about the mid-nineteenth century—at a time when skirts were very wide and hat brims were shrunk to a mere nothing—parasols enjoyed the height of their vogue. And useful were these dainty trifles. Probably they were of some service in warding off the impertinences of sunshine; their deadly effectiveness in long-range flirtations was almost as great as that of the fan in an earlier generation; and, undoubtedly, they provided the needful counterbalancing lift to a costume ensemble which tended to nether overweight. Calm elegance has never been more perfectly expressed than in the person of a mid-Victorian grand-dame in her open carriage, her copious draperies broadly spread about her, and, in her daintily gloved or mitted hand upraised, a fine lace parasol tilted at the angle of aristocratic indifference. The motor car, however, put an end to the park processions of merely seeing

and being seen, and, simultaneously, to the parasol, which was one of the important appurtenances of such events.

Since they are no longer useful, old-time parasols are, therefore, now collectible. And they are interesting, on many grounds. Mrs. Frederick F. Sherman of Westport, Connecticut, has a number of examples quite fascinating in both materials and their mountings. Parasol days were days when magnificence expressed itself in carved ivory or bone; and of such material are the handles and tops of a majority of Mrs. Sherman's specimens. Sometimes, however, wood was used for handles, with a terminating knob of the more precious carving.

Covering materials varied with different periods. The early parasols appear to have been the more sober in color. They were stretched on whalebone ribs with crude metal braces to hold the frame together. Their silk is stout and



Fig. 2—PARASOL ELEGANCE (1864)
From *Godey's*.

for the most part is dyed in quiet browns, purples or blacks. But checked silk was by no means unknown. On these early parasols, of course, the sewing was all done by hand, with stitches almost microscopically fine, and so regular that close scrutiny is necessary to discover the fact that hand rather than machine has done so mechanically perfect a work.

The later parasols are gayer. Mrs. Sherman has one of white silk with scalloped, pinked edge, lined throughout with a thin white silk. Handle, tip, and points are all of carved bone or ivory. Another attractive specimen is covered with

bright blue satin, trimmed with festoons of black beads. Through a rent in its lining, the date, 1848, is observable

on the protector about the top of the stick. Yet another, quite French in aspect, is of bright rose satin strewn with pale blue flowers. The edge is finished with handsome lace, and the tips of the gilt frame remain uncovered. Handle and top are of highly polished bamboo, entirely unornamented.

Pretty things to collect are these—prettier than any other items of old costumery—for they have the allure of old fabrics, the lingering suggestion of romance that seems always to cling to ancient finery; and, withal, in their structure and in the infinite variety of their carvings, they display attributes of fine craftsmanship which appeal to the aesthetic admiration.



Fig. 3—THE RUFFLED TYPE (1873)
From *Godey's*.

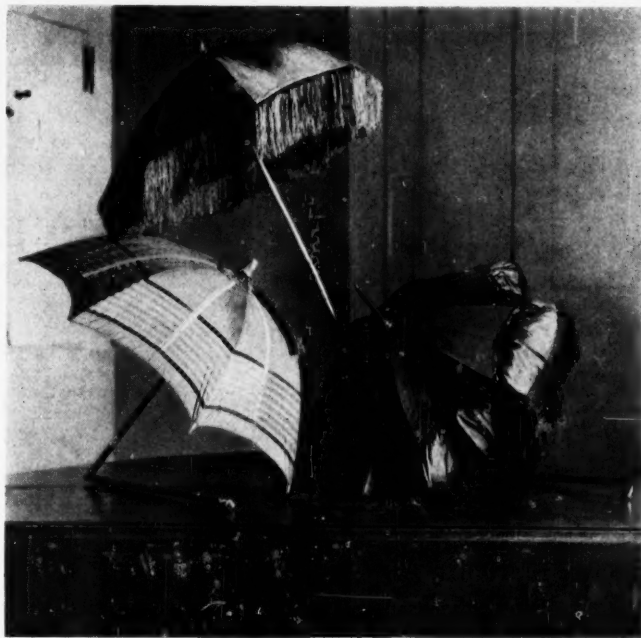


Fig. 4—CONVENIENT HANDLES

Some parasols were equipped with handles so hinged as to fold conveniently for packing. In some cases, too, the shade was capable of adjustment to any convenient angle.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

CHATS ON WEDGWOOD WARE. By Harry Barnard. New York, Frederick A. Stokes Company. 258 pages, with many illustrations and a glossary. Price, \$4.00.

NOT everybody, but almost everybody, should read *Chats on Wedgwood Ware*, if for no other purpose than to become disabused of foolish notions as to what constitutes Wedgwood and as to the relative importance of examples of the ware.

To the collector, Wedgwood means very much more than classic white figures parading on a blue background; it means very much more than creamy ware printed with finely engraved designs in black, or undecorated save for elaborate sculptured patterns after the manner of work in metal. Items in all of these styles may be purchased in any first class crockery shop. They are being turned out by the Wedgwoods of today from old moulds or from new castings of them, the cameo items a little lacking in crispness of detail perhaps, the cream ware almost as shiningly unctuous as the hand skimmed offering from a prize Jersey. Some optimists are annexing these as heirloom examples—regardless of the advisability of reckoning with the mellowing hand of time and its effects upon such apparently untemperamental materials as glass and glazed goods.

The distinguishing feature of Wedgwood ware is primarily the fact that the earliest of it was frequently first and best of its kind. The Wedgwood factories turned out, in their time, pineapple and cauliflower ware and agate ware, of a type generally ascribed to Whieldon. Cream ware, basaltes, jasper, white earthenware, and divisions and sub-divisions of all these were a subsequent and copious product. And anything which the Wedgwoods did was straightway imitated by some one else, by many some ones in fact. Hence the primary lesson to be learned about Wedgwood is the inadvisability of ascribing the name to items which chance to be wrought in a material and in a manner presumably characteristic of the Wedgwood potteries. During Wedgwood's lifetime, for example, some twenty rival factories were engaged in producing black basaltes. Much of the Etruria product was unmarked. There are connoisseurs who claim ability to distinguish surviving examples of the unmarked Wedgwood basaltes from those turned out by the imitators. Perhaps the claim is well founded; but the task of distinguishing is no game for greenhorns. Neither, for that matter, is the task of distinguishing old Wedgwood ware from the middle aged and the modern of the same factory.

Josiah Wedgwood was a pioneer, a perfectionist, and a shrewd business man, who realized the commercial advantages of quality. When he began operations, in 1759, at Fenton Hall in Stoke-upon-Trent, white saltglaze ware was the chief article of manufacture. Various agate and tortoise shell wares were likewise being turned out in quantity. But since they had ceased to be a novelty and were in direct competition with wares from abroad,

the prices which they were bringing were too low to allow any substantial margin of profit.

Wedgwood was keen enough to perceive that little was to be gained by joining the growing throng of imitators of the Chinese. He was himself an individualist and a student. His capitalizing of the public predisposition toward the classic revival is attributable both to the native bent of his tastes and to his sure instinct for the commercially popular. It seems likely, too, that his elaborate cream ware designs in the manner of the silversmiths constituted only another example of a conscious effort to get away from obvious contemporary patterns both European and Oriental.

All of these considerations and many more are emphasized in Mr. Barnard's book of *Chats*. They have to be picked out here and there, for the author is not always so clear in his verbal analysis as he is just in his critical instincts. Furthermore, the arrangement of his work, which is by types of ware rather than by chronological sequence of events, makes his narrative occasionally difficult to follow. At the end of the book, however, he makes amends for his method by offering an excellent chronological table showing the dates when different Wedgwood wares were produced, in the order of their appearance, from 1759 to 1850.

Here we are reminded that cream ware, Wedgwood's first departure from the usual, came into being previous to 1764. In 1769, with the establishment of new works at Etruria, began the production of bisque, red and black, and black basaltes wares. At this time Wedgwood began falling back definitely upon fine classic examples as models for his design. The cabinets of fashionable collectors of antique vases and marbles were open to him and were freely used. In 1775, the jasper body was perfected in white, blue and sea green; and presently cameos and medallions of all sizes, in addition to vases and pieces for general use, were being turned out in this ware.

The date 1805 is to be noted for, says the author, "lustres in earthenware date from this year." Unfortunately no more than that is said. But the period seems late.

In the same year, 1805, printing full patterns in blue for dinner and tea services began. That the Wedgwood factories likewise produced quantities of common ware for kitchen and dairy use, as well as utensils for chemical work will be news to many persons.

The illustrations in *Chats on Wedgwood Ware* are excellent, for they are numerous and well chosen, and further, they are successful in avoiding repetition of items already familiar. All told, the book leaves the reader with an excellent conception of the extraordinary versatility of the Wedgwoods, and with an increased admiration not only for the abstract excellence of design and workmanship in their more ambitious product, but for the exquisite charm of many of their offerings in a simpler vein.



The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

THAT UBIQUITOUS JAR

Coney Island is on its way to antiquity. Fords now produce more shrieks than roller coasters. The general mechanizing of pleasure provides thrills more authentic and more numerous per nickel of investment than could the most agile of black-face dodgers.

It may seem a bit early to begin hoarding souvenirs of Coney Island and sister resorts. Yet premiums—"every shot takes a prize"—premiums for some feat or other of Coney Island prowess thirty years ago, have provided the inspiration for certain wares familiar in shops—antique and otherwise—for many months past.

The originals of certain well-known tall jars or vases of greenish glass, with raised floral decoration, were first devised for just this purpose. They were, however, by no means the tame affairs which we know, for any taint of mere bottle-glass origin was successfully concealed beneath gorgeous decorations of bronze and colored paints.

In 1922, during the demolition of an old Jersey City warehouse, several cases of these jars, in all their original glory, were disinterred. A New York firm of importers and dealers in glass and china ware at once bought up the find. Stripped of their ancient and colorful glory, the vases proved interesting and readily marketable. The original American manufacturers were sought out, the original molds found still intact; and now the making of the vases progresses anew, though without the subsequent painting.

From time to time a vase of this type, but of the earlier vintage, comes to light, either as a purchase from the 1922 discovery, or as a cherished relic of glorious successes. Such examples, like that for instance at the Essex Institute, Salem, show definite traces of the paint which once adorned them, but of which their more recent replicas are innocent. It should be remarked, too, that although the sponsorship of these objects has given rise to the belief that they were being made overseas—in Czecho-Slovakia, perhaps—this is not the case, for both the earlier and the present-day examples are of American origin.

THE MAN BEHIND THE NAME

Does anyone know aught concerning one Tracy, a Windsor chair-maker, who is reputed to have lived in Norwich, Connecticut, in 1762? One subscriber suggests that he lived in Bristol, Connecticut, where he died in 1772.

The chair by Tracy, pictured here, belongs to Oliver S. Kendall of Worcester, Massachusetts. It has been believed that Tracy lived in Norwich, Connecticut, at least from 1750 to 1760.

Can any reader give further details about his life, or tell anything about his Bristolsojourn?

ANTIQUES would like information on him, and on any other early cabinetmaker who signed his work. A file of such makers is being started and any additions will be most gratefully received.

ANTIQUES DOMINANT

Architect: "Now if you'll give me a general idea of the kind of house you wish to build..."

Client: "I want you to fix me up something to go with the doorknocker my wife brought home from Boston."—Life.

JUSTICE TO NEW HAMPSHIRE

It is a joy to find accuracy in compilation. In this case it is Mrs. Homer W. Brainard who arranged the list of American clockmakers in Nutting's new *Clock Book*. For years Abel and Levi Hutchins, clockmakers from 1786 to 1810, have been given Concord, Massachusetts, as a home town, whereas in reality they belonged to Concord, New Hampshire. The *Clock Book* has the correct attribution.



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THE ANTIQUES

Among the more notable of the family antiques are a fine *Carver Arm Chair*, *Martha Washington Arm Chair*, *Banjo Clock*, *Butterfly Table*, *Claw and Ball Foot Chippendale Settee*, *Sheraton Serving Table*, *Hepplewhite Inlaid Serving Table*, *Cherry Highboy*, *Cherry Lowboy* (1750), *Hepplewhite Inlaid Secretary*, *Flip Glasses*, an *Assortment of Queen Anne, Georgian, and Empire Mirrors*. *Sets of Lowestoft China*, *Historic Staffordshire*, *Pewter*, *Brass*, *Sheffield Candlesticks*. *Two Mahogany High Post Beds*.

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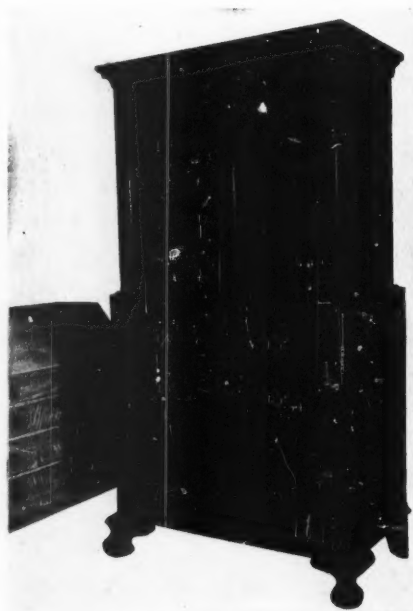
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Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

214. A. H. C., *Ohio* (ANTIQUES for April, 1925, Vol. VII, page 211). From Henry T. Lummus of Lynn, Massachusetts, comes the correction of a conjecture made by the Queries Editor, and an account of the activities of William Greaves, cutler. Mr. Lummus' letter follows:

It is always a source of unholy glee to find an editor, previously deemed omniscient, in error upon some obscure point with which the reader happens to be familiar.

In your April, 1925 number you express the opinion that W. Greaves and Sons' two-tined forks with stag-horn handles were made in the last quarter of the eighteenth century.

My study of old Sheffield razors leads me to think the second quarter of the nineteenth century a more likely estimate.

William Greaves was born in 1751. His name does not appear in the 1774 Sheffield directory, and probably he was only a journeyman at that time, but in 1787 he was listed as a razor manufacturer. As early as 1817, but certainly not much earlier, his concern became William Greaves and Sons.

In 1823-1826 the firm built the Sheaf Works, the first large factory in Sheffield, and became one of the largest and best cutlery firms in the world. William Greaves died in 1830, but the firm did not go out of business until 1850, when the Sheaf Works were sold to Thomas Turton & Co. Turton apparently used the Greaves' stamp for a short time, for I have two razors of that stamp, etched with a building of the Exposition of 1851. But I feel sure the Greaves' mark was not used, on razors at least, for long after 1850. B. J. Eyre, a small razor maker, also described himself as successor to the Greaves firm, for a few years in the fifties.

My little article on "Old Sheffield Razors," in ANTIQUES for December, 1922 (Vol. II, p. 261), gives some of these facts. The Greaves firm is perhaps the most interesting of Sheffield cutlery firms, for its life covered the whole period of the finest workmanship and highest fame of Sheffield cutlery, and its product was unexcelled. I have about sixty Greaves' razors, covering the entire period from perhaps 1780 until the Greaves' mark ceased to be used.

The Queries Editor is indeed chagrined to have been caught napping concerning Greaves and his work, especially when correct information lurked in a back number of ANTIQUES. The incident, however, is not without its value if it serves to remind all concerned of the importance and inclusiveness of these same back numbers.

Further enlightenment concerning one of the queries sent in by A. H. C. comes from Robert Fridenberg of New York, who states that Capewell & Kimmel were copper and steel plate engravers primarily, not lithographers, and that they flourished in the 1850's and 60's. Later the firm was Kimmel & Voight, and confined its work to plate printing. The address, 254 Canal Street, remained the same until about 1900.

190. L. D. P., *New York* (ANTIQUES for January and March, 1925, Vol. VII, pp. 33, 144).

The numerous correspondents who have sent descriptions of prints marked *Jacoby & Zeller*, and enquiries concerning this firm, will be interested in their chronology, as kindly supplied by Frank Weitenkampf.

Mr. Weitenkampf finds that Jacoby & Zeller, at 70 John Street, appear first in the New York City directory for 1858-1859. Here they are listed as importers. Soon after they are designated as "imps. of prints and engravings," then "engravings" and even "paintings," in 1877-1878, and "pictures," in 1878-1879, and finally "engravings," to the last entry found, which is that of 1892-1893.

Jacoby's name alone appears from 1878-1879 on.

This information not only confirms the belief expressed in ANTIQUES for March that the activities of this firm were those of the importer rather than the lithographer, but the fact that they were in business for over thirty years accounts, further, for the great number of lithographs and engravings bearing their imprint which are now coming to light.

197. W. G. B., *Connecticut* (ANTIQUES for February, 1925, Vol. VII, p. 93). Maurice Brix of Philadelphia sends assurance of the existence of sundials of Colonial make. He mentions a pewter sundial made in Philadelphia, and at present in the collections of the Pennsylvania Museum. He also mentions a copper sundial made

and signed by Thomas Prior, Philadelphia, 1760. This Thomas Prior was well known as an instrument maker, and a member of the American Philosophical Society. Another maker of sundials was David Rittenhouse, also of Philadelphia, "philosopher, astronomer, chronometer maker, clockmaker, master of the Philadelphia Mint, and president of the American Philosophical Society, etc., etc."

This enumeration raises a further question concerning American sundials. Are we to assume that, while the marking of sunny hours was considered of sufficient importance in the spacious gardens, characteristic of the states to the south, to engage the attention of the president of the American Philosophical Society, a different attitude obtained in Puritan New England, so that those who wished such decorative gewgaws must needs import them from England?

Who can contribute further enlightenment on the subject of sundial making in the Colonies?

204. M. S. S., *New York* (ANTIQUES for February, 1925, Vol. VII. No. 2, page 95). A subscriber suggests that the small wooden cups pictured may have been medicine cups, made of a wood purporting to have some curative value. A similar cup, in her possession, was used for this purpose. Water after standing in it for an hour or two becomes very bitter and is then taken either as a tonic or a physic.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

230. A. B., *Massachusetts*, asks the date of D. W. Kellogg & Co., of Hartford, Connecticut.

This firm of lithographers was active in the mid-nineteenth century.

231. G. A. B., *Illinois*, asks when the word *sterling* was first used in marking silver.

Tradition has it that the term "sterling" was first derived from the name "Easterling," applied to the Hanseatic traders in their dealings with the inhabitants of Britain. They are said to have been called in by King John to reduce silver to its due fineness, and various old records speak of them as the first to work out the standard alloy for silver coin. Certain it is, at any rate, that there is a Middle English word, "sterlynge" or "starling," meaning coin, and a Middle High German term, "sterline," of similar signification. By the Middle Ages there was a silver penny in use in England called sterling. Thence to the application of the term to the measure of currency standard, the transition was brief.

As to the use of the term on silverware, MacQuoid's *Plate Collector's Guide*, informs us that this word appears first, in conjunction with maker's marks, in the neighborhood of 1683. During the late seventeenth and early eighteenth century it was a favorite designation of the silversmiths of Cork, Ireland.

In the United States, after 1865, or thereabouts, the word "sterling" was used to mark the quality of silver, the government standard of .925 or "sterling fine." But the appearance of the word on a piece of American ware is not a guarantee of such fineness.

232. E. L., *Pennsylvania*, sends rubbings of the marks on two pewter plates. The first of these bears two marks of similar style and size, joined by a smaller mark, probably an ampersand. One of the large marks bears the name Townsend; the other is illegible. The second plate shows three impressions of the "angel" mark, with sword and scales, and bears the date, 1778, together with a partly erased name, of which the last letters are *einich*.

The first of the plates may be attributed to the English firm of Townsend and Compton, which flourished in the late eighteenth and early nineteenth century, and exported large quantities of pewter ware to the United States.

The second plate is undoubtedly of Continental origin, as the angel marks indicate. The date would seem a reasonable one to which to assign such a piece. The full name of the maker does not



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come to hand. Possibly some collector of German or Low Countries pewter can supply it.

233. M. C., *South Carolina*, owns a dish of quadruple silver plate, bearing the mark *Adelphi Silver Company, New York*, and the device of a beehive.

No information regarding the Adelphi Silver Company is available, and the supposition is that the piece is of late nineteenth century manufacture. Can any reader identify the makers?

234. A. A. J., *Alabama*, would like to know the date and significance of a shelf clock in her possession. It bears the inscription, "Improved Clocks, manufactured and sold by Elisha Hotchkiss, Burlington, Conn. Warranted, if well used. Case, Tiffany & Co., Printers, Hartford." The case of the clock bears a crest consisting of the lion and unicorn, with fasces, shield and coronet, as shown in the accompanying illustration.

According to the *Clock Book* Hotchkiss was working in Burlington about 1815. This clock may have been made at any time after that date.

It is difficult to determine what is the special significance of the cresting, unless the clock was made for the Canadian trade, which was actively carried on by Yankee pedlars in many lines, during the early part of the century.



235. M. E. G., *Connecticut*, owns a steel engraving dated 1826, entitled *A Miniature of the World in the Nineteenth Century*, engraved by Barber.

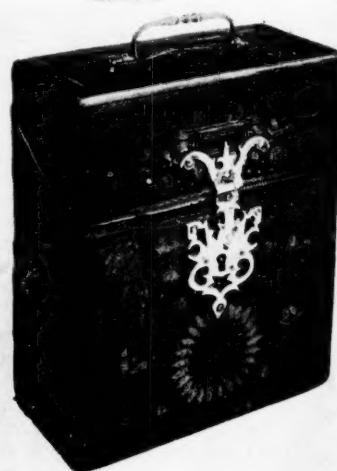
Weitenkamp's "American Graphic Art" mentions John N. Barber as engaged in map publishing in New Haven at about the time of this engraving. Barber was "draughtsman, engraver, author, editor and publisher." He "issued a number of historical works and it is said devoted his energies not so much to accomplishment in engraving as to preaching the Gospel by means of pictures." It seems probable that the *Miniature of the World* is attributable to him.

236. H. H., *Pennsylvania*, asks whether there is a particular way to tell Sandwich glass, and, if so, what it is.

ANTIQUES is sceptical of the existence of any adequate test for Sandwich glass. The name is coming more and more to be considered as a generic rather than a specific one, while at the same time new evidence concerning factories, both European and American, which produced glass very similar to that originating in Sandwich, Massachusetts, is constantly coming to light. In this connection reference to the material on French pressed glass, published in the *Attic of Antiques* for May, 1925, is suggested.

237. O. G. H., *New Hampshire*, sends the photograph of a wooden box, reproduced herewith. The piece is six and one-half inches wide, three and one-half inches deep and eight inches high. It is covered with leather and ornamented in gold. The owner enquires what it may be, and suggests that possibly it was used as a despatch box.

Who can offer further enlightenment?



238. L. J. B., *New York*, enquires the date of a brass handle marked on the back "Arco 4900."

Who can tell when or where these brasses were made?

239. Several subscribers have sent in queries concerning various types of Staffordshire pottery, descriptions of which are listed below, together with whatever brief comment can be made concerning the pieces. It is suggested that in sending questions on Staffordshire ware particular care be taken to give a description of the border, since although many makers used similar views, borders are, as a rule, highly individualized, and serve to identify pieces otherwise nameless.

1. A large coffee cup and saucer in "red Staffordshire," marked "The Rowland & Marsellus Company, Staffordshire, England."

2. Blue Staffordshire, marked "New Wharf Pottery, Oriental, England," and bearing the device of a bee hive.

3. Five plates, showing American historical scenes, stamped on the bottom with the title of the particular scene shown on each plate, and with the words *Historical Pottery, B & D, Staffordshire, England*.

These three items give every evidence of modernity. The use of the word *England* in the maker's mark is a comparatively recent device, and, as has been stated before in these columns, one which is now obligatory for the exporter. No information regarding the firms named comes to hand. Who can identify them?

4. Vegetable dish, in medium blue and white, with the impressed mark, *Ancient Rome*.

5. Plate, marked *Flenburg, Warranted*.

6. Set of blue and white china, known to have been in use about 1820, marked *TUSCAN ROSE, T. W. R.*

No positive identification of these pieces is possible, since the designs and marks named are not listed in the usual works of reference. In general, however, it would seem that the date suggested for the last item is as early as one as could be allowed for all three. A great variety of more or less fanciful names have always found favor with Staffordshire potters.

7. Plate in mulberry, stamped *Jenny Lind, C. M. & S., IMPROVED STONE CHINA*.

Jenny Lind's tour of the United States took place in 1849. Ware named in her honor and manufactured for import into this country may accordingly be attributed to that approximate date.

8. Six plates, in brown transfer, stamped *The Residence of the late Richard Jordan, New Jersey, J. H. & Co.*

Apparently an occasional production of some kind, perhaps some New Jersey reader can identify Richard Jordan, and the makers, or possibly the distributors, of the ware showing his abode.

240. A. W., *Pennsylvania*, sends the accompanying photograph of an amethyst glass bottle.

Apparently originally designed as a container for some liqueur, this bottle, very possibly of Continental origin, defies further identification. Can any reader help here?



241. E. E. M., *Maine*, asks about Adams' *Map of Nations*. This

pictorial representation of the history of the world is printed on cloth, and folds into the cover. It is 30 feet long when open, and 2½ feet wide. Upon it appear all notable events from the Creation to the presidency of General Grant, each apportioned to its proper twig upon the tree of history!

No record of this work appears in any of the auction price lists consulted. A copy of it, however, occurs in the British Museum Library. It was published in 1876 by A. Howard Walker of London, from a lithograph made by Strobbridge and Company of Cincinnati, Ohio.

242. L. R., *Illinois*, has a pressed glass pitcher with the initials *N & M* on the mouth of the piece.

No one among the relatively early glass works listed bears initials corresponding to those on this pitcher. The innumerable glass houses which sprung up after the middle of the nineteenth century make identification of later pieces, such as this pitcher appears to be, almost impossible.

Perhaps, however, some reader can supply the necessary information.



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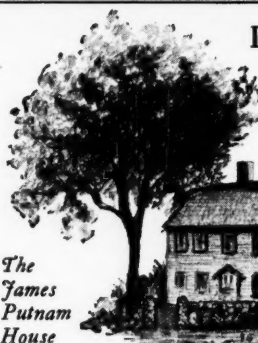
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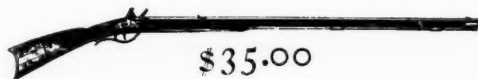
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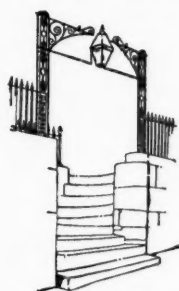
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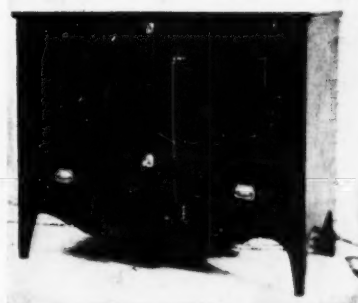
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Afternoon
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For the collector of Queen Anne Furniture, we offer a charming mahogany table of miniature size (only twenty-seven inches in diameter)

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The COLONY SHOPS
well known for twenty years as Ginsburg & Levy, 397 Madison Avenue, New York, are pleased to announce the opening of another shop for fine old things at 26 East 55 Street under the management of Joseph Koopman.



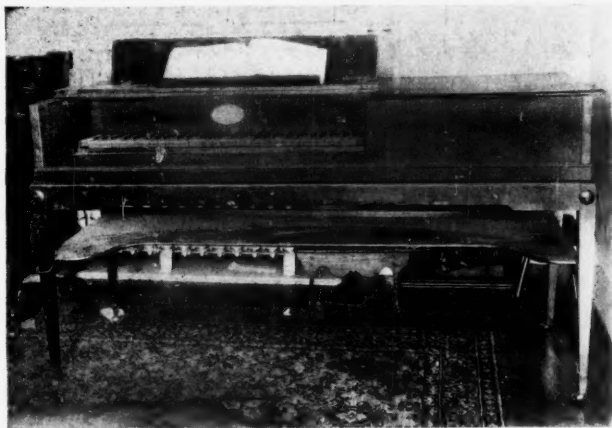
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Set of six Hepplewhite dining chairs; gate-leg, tavern, and tap tables; Hepplewhite mahogany secretary with maple inlay; slope-top maple desks; pair Chippendale chairs; unusual Windsor chairs; carved maple beds; curly maple high-boys; New England hooked rugs; wing chairs; banjo clocks; Sheffield plate; pewter; prints.



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HEPPLEWHITE SPINET, all inlaid, in perfect condition. Inscription "By Royal Patent, Longman and Broderik, musical instrument makers, No. 26 Cheapside and No. 15 Haymarket, London."

THE piece illustrated is but one example from a large and varied stock, which contains hooked rugs, mirrors, ship pictures, and fine furniture. Come to Maine this summer, and visit

David Rubenstein
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Rare, Early American Antiques at Auction

ENTIRE COLLECTION OF

Randolph R. Urich

MYERSTOWN, PA.

MONDAY AND TUESDAY, JUNE 15 AND 16
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Furniture

50 tables consisting of tilt tops, Sheraton, Hepplewhite, tavern tables, from very small ones to the 8-foot refectory; 12 hanging corner cupboards, some of them with paneled and glass doors; 6 hanging wall cupboards; 10 settees with original stenciling; 8 Dutch cupboards; 11 box chests; 75 chairs, child's bow back Windsor; 5 slope-top desks; 15 water benches; 8 corner cupboards; and other articles too numerous to mention.

Hardware

Locks, latches, hasps, hinges with hearts, tulips, stars, and half moon; 1 beautiful pair of hinges taken from a house in Schaefferstown, where Stiegel the glass manufacturer resided. 7 Conestoga wagon jacks named and dated as early as 1786; 40 Betty lamps made of tin, iron, brass and copper.

Glass, Etc.

Stiegel; Sandwich; bottles; pottery consisting of very rare pieces; lustreware, china; bonnet boxes with tulip decorations; racing and other prints; American pewter. Auction to be held at the Urich Homestead, along Wm. Penn Highway; 2 miles west of Myerstown, 5 miles east of Lebanon. Trolley service from both places. 149 miles from New York; 22 miles west of Reading; 29 east of Harrisburg and 22 north of Lancaster. Descriptive circular mailed upon request.

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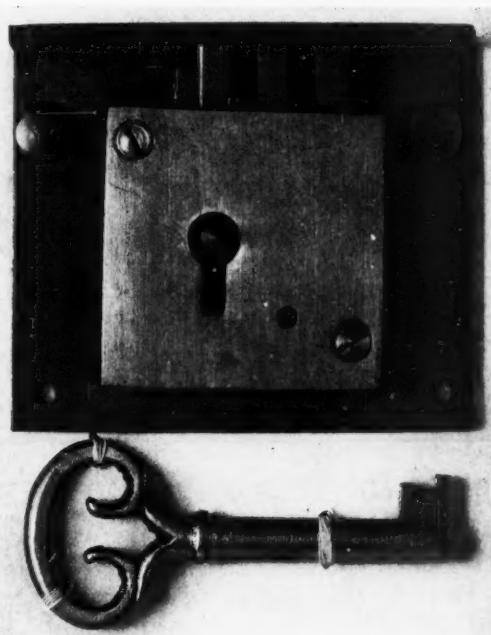
Ours, therefore, is an experience that places at your disposal the skill of America's ablest silver-smiths.



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American
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Drawers
with
original
Brasses*

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MISS O'HERRON

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Two doors south of the Wendell Hotel

Curly Maple Mirror Frames

CHIPPENDALE TYPE

In the raw, ready to finish, for mirror size 14 x 24 inches, real bargain; price, \$10. Boxed \$2 extra. Send for photograph. We have the old style mahogany veneer moulding for Currier and other prints, and also make frames of curly maple.

Note:—We have a few curly maple mirror frames, all finished with mirror included, price \$25. Boxing \$2 extra.

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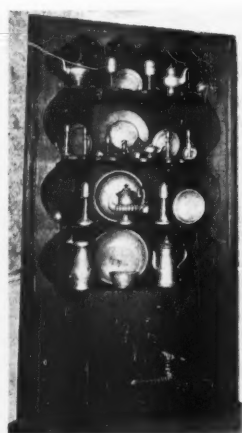


Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

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Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

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*Early Corner
Cupboards*

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Queen Anne Corners

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Auction

JUNE 12TH, 9 A. M., RAIN OR SHINE

The collections of THE CRADLE ANTIQUE SHOP will be sold at auction on June 12th on the premises of its present location, one mile west of Port Byron, New York, on the Buffalo-Syracuse Highway.

*After July 1st my home and shop will be
permanently located at LODI, NEW YORK.*

ALICE LIGHT

This is to Advise Our Friends

THAT THIS SEASON WE WILL BE FOUND
ON FRANKLIN STREET IN THE

CENTER OF BRANDON VILLAGE

ON THE MAIN STREET ENTERING
VILLAGE FROM SOUTH

IN addition to our usual interesting collection of antiques we will have several rooms furnished in Sheraton, Early American Maple and Cherry. There will be five rooms reserved for overnight guests.

HARRIS ANTIQUE HOME

FRANKLIN STREET, *State Highway*, BRANDON, VERMONT

Stolen During April

A MINIATURE of George Washington, unsigned, set in an oval open face gold locket about 2 3/4 inches long. It hung in its shadow box against a backing of faded red velvet free and separated from a filigree gold frame which partly filled the box. The box was about 8 x 10 inches in size. It is not at all likely that the box and frame will be kept with the miniature.

General Washington is shown in a soft pastel effect, three-quarters face, bust only, in full uniform. A slight imperfection appears in the uniform where the paint has been scratched or worn (this of course may be restored).

This miniature has been in my family for a great many years and assistance in securing its return will be more than appreciated.

ELLINOR C. DAVIDSON

2221 Washington Street, SAN FRANCISCO, CALIFORNIA



THIS black-front, knee-hole desk is a type of furniture seldom found outside of a museum or a fine private collection. Pieces of such rarity are not always in our shop, but they are frequently.

*In our large stock you will always find early
New England Furniture of high quality.*

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PEWTER

GLASS
PRINTS

CHINA
BRASS

FLAYDERMAN & KAUFMAN

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GREAT ANNOUNCEMENT!

The Collections of Ancient Italian and Spanish Art

CARVED FURNITURE
RARE BROCADES
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MANY MORE VALUABLE TREASURES

FORMERLY THE
PROPERTIES OF WELL KNOWN NOBILIARY
FAMILIES OF OLD EUROPE

Now on Display in the Warehouses of

JOHN GUIDOTTI

413 WEST 16TH STREET

New York City

MY shop is my home. I live with the things which I buy and sell, and I judge them, therefore, with exacting standards of merit and beauty. My furniture has been praised and bought by connoisseurs. It represents some of the best from the hands of American, English and French craftsmen. Those who love exquisite needlework should see my ancient French laces, fashioned to the needs of today. And those who like lamp shades not quite like other people's should examine mine.

*When you are near Hartford
make it a point to stop. Mean-
while write if you think I can
help you find what you want.*

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Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 *Send check with order*

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E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

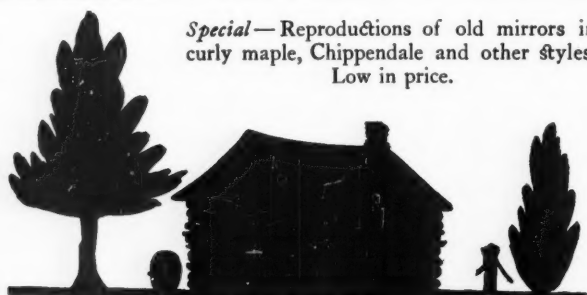
IN the state road in NORTHBORO, *Massachusetts*, is an antique shop which has given joy to hundreds of collectors. Its collection and arrangement have won for it the name of "Shop Beautiful." Interesting furniture, glassware, china, etc., are always on exhibition and sale.

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American Antiques Reasonably Priced

A FEW RARE, ALL GOOD

DEALERS SUPPLIED

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this Curly Maple Highboy priced at \$350, an exceptionally fine value. The price is low enough to make possible re-sale by dealer at a handsome margin of profit. It has a secret drawer, is in excellent condition and is guaranteed all original.

Complete stock in maple, pine, cherry, walnut, highboys, lowboys, chests of drawers, tavern tables, etc.

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The AINSWORTH SHOPS

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NEW YORK

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ANNOUNCES HIS REMOVAL TO

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New York City

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For ANYTHING and EVERYTHING OLD
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THE *Antique* SHOP
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*Decorative and Historical China, Bottles,
Cup Plates, Glassware, Linens,
Currier Prints, Coins, etc.*



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Call at the *Sign of the Silver Tankard*, next door below the Banking House, where my small shop is located, and then step around the corner to the storehouse.

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On the Atlantic Highway

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OPENED MAY 1ST

Invites your inspection of Early American furniture, hooked rugs, glass, silver, prints. A collection of lamps, including astral, prism, whale oil, and marble base with colored bowls. Lustre pitchers, Staffordshire figures. Old chintz.

When touring, stop in the heart of the beautiful *Finger Lakes Region*.

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There are many rare pieces of old glass which may be acquired.

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Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

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In Ancient Portsmouth

C The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at all times, antiques of unusual interest; at many times, antiques of rare distinction.

HORACE M. WIGGIN

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MOST rare pieces are today in museums or in private collections. Some still remain in the hands of dealers. In Plainville you will find a dealer through whose shop have passed some of the finest of early American antiques and in whose shop there still remain a number of very rare antiques. The collector of fine things will do well to pay him a visit.

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Half hour out of Hartford

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OLD Wedgwood tea and coffee service, 38 pieces, marked in red WEDGWOOD, decorated with painted sprays of flowers, date 1800. Dr. Wall Worcester teapot, raised flower pattern, twisted handle, 1770. Salopian tea service, fisherman pattern, blue and white, 33 pieces, date 1772 (museum set). Salt glaze tureen and platter. Salt glaze dish (museum piece). Pair old Leeds tulip holders, cream with blue decoration. Other interesting antiques.

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Antiques and Old Glass

Old rosewood Melodeons; four rush-seat Hitchcock Chairs, original stenciling; pine Chests; many pieces of Glass.

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*We have the Largest and Most Complete Stock of
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Expert Refinishing and Restoring. Inspection Cordially Invited.

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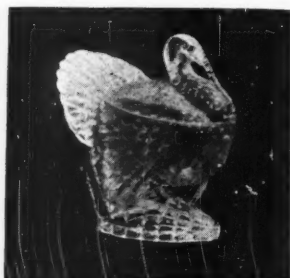
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By private sale, in her own home, is disposing of a large collection of genuine antiques, including many rare pieces of Early American, English, Spanish, and Italian furniture, rugs, prints, glass, and china.

A Beautiful Pair of Old Glass Turkey Jam Jars



Pair of genuine old glass Turkey Jam Jars, 9 inches high, perfect condition.

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American Windsors, with additions . . \$1.50

Furniture of the Pilgrim Century, new edition, 2000 pictures 15.00

The Clock Book, 250 pictures 5.00

Reproductions of Pilgrim Furniture made to order for consumers. Wallace Nutting's signature on each piece.

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SEVEN-LEGGED Hepplewhite sofa in maple; carved eagle-back cornucopia sofa in mahogany, small size; bannister-back arm and side chairs in maple; maple beds; small maple desk; choice tables in maple, pine, and mahogany; pair of fire screens in walnut with cross-stitch panels; banjo and Terry style clocks; collection of forty mirrors; Sandwich glass lamps; pink, copper, and silver lustre; old decorated trays, unusual shapes in good condition; interesting old lanterns and wrought iron.

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It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

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DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

5 pounds	40c per pound
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About 2½ pounds per seat required

Kindly remit with order to save time

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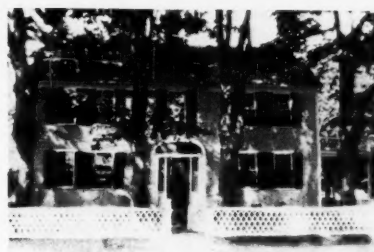
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China, glass, pewter, and early American furniture, early
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Recent Acquisitions

A large number of good old iron latches
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A full panelled room from New Hampshire.

Three panelled room ends.

Several mantels.

In BOSTON, Mass.

25 years of experience in
collecting and distributing
every variety of *antique*
furniture, glass, china, metal
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Antique Furniture, Old China, Silver, Pewter,
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All of Our Goods Guaranteed Genuinely Old

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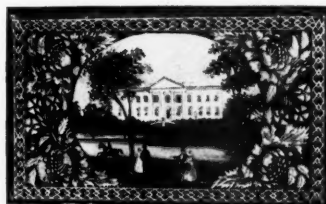
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where she will have on exhibition and sale her large and
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It contains, now, some marked American Pewter, 50 early
flasks, many historical prints and paintings, a
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furniture in excellent condition.

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RESTORED OR REPRODUCED
ANY STYLE, SIZE, QUANTITY
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IN searching for antiques do not neglect stamps.
Recently in Philadelphia several thousand dollars
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kept on the original covers. Almost anything before
1870 is worth keeping. I buy large and small lots,
entire collections or single rare copies. Write me
what you have or send by mail insured and the best
cash offer will be submitted.

Frederick E. Atwood

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A Trip to the
SUNRISE SHOP
will repay you

BESIDES this beautiful Duncan Phyfe sewing table we have a fine collection of early American furniture in maple, cherry, and pine in beds, tables, chairs, etc.; a beautiful secretary in applewood; a special lot of lamp shades made with French and Godey prints; also ship shades in all colors and shapes; silver; copper; brass; candlesticks; large and small lamps.

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ANTIQUES
Nine East Eighth Street
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Summer shop open July and August, at WALLINGTON, Wayne County, NEW YORK. Wallington is on the Roosevelt Road, between Rochester and Oswego, near Lake Ontario.

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Furniture, Hooked Rugs, Bric-a-brac
In variety. Of merit
Repairing and Refinishing a Specialty

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Chinese Importations Interior Decorations Early American Furniture

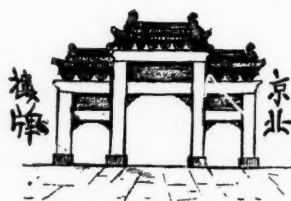
Mahogany desk, a perfect example, claw and ball feet, serpentine front, original brasses.

Several corner cupboards.

Winged chair.

Sheraton card tables.

Maple desks, dressers and tables.



Historical blue china.

A new importation from China of old embroideries, porcelains, brasses and linens.

Cup plates.

Windsor and banister back chairs.

Dated and painted Pennsylvania chest.

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WILL BE LOCATED AFTER JUNE 1ST AT

230 Main Street

East Haven, Connecticut

Here he will continue to show a fine assortment of *Early American Furniture, Hooked Rugs, etc.*

Jemima Wilkinson Antique Shop

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Dundee :: New York

Offers this Month

An old curly maple bonnet-top mirror, very unusual piece; some choice china in pink lustre, Leeds and Lowestoft

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At the Ridgewood, N. Y. Shop:

A varied collection of early American Antiques impossible of enumeration—lamps of all kinds, china, lustre ware, samplers, dated coverlets, hooked rugs, pewter, furniture in maple, pine and mahogany, etc.

18 miles from New York City, 2 miles from Ridgewood on the main Paramas Road, or Liberty Highway.

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Crammed full of fine interesting old things from cellar to garret. Dealers interested in furniture in the rough especially invited.

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308 Stewart Avenue (near Cornell University) ITHACA, N.Y.

We issue booklets as well as photographs.

Prices most reasonable.

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THERE are so many conditions affecting the value of antiques that only an expert can at all times be aware of them. And accurate appraisal is necessary for most advantageous sale. For a generation I have bought and sold antiques for my own account and for individuals and estates. I will appraise yours and attend to their sale as well.

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Fountain Square, HINGHAM, MASS.

Telephone, HINGHAM 0632

Careswell Cottage

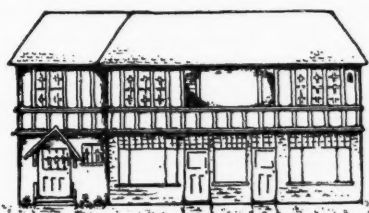
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Furniture • Pewter • Glass • China

Visitors Welcomed



I Have Been a Dealer of Antiques Since 1875

I have in stock curly maple, maple, and cherry lowboys; walnut and cherry highboys. All kinds of bureaus, desks, chairs, and bric-a-brac.

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Slender mahogany Sheraton high-post bed, seven feet high; small white mahogany inlaid desk.

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Early American Antiques

Pair of oilglass dolphin candlesticks, perfect, genuine. Three-part Hepplewhite dining table, Hepplewhite sofa. Curly maple lowboy.

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L. David at 119 Charles Street, Boston, has the largest and most varied collection of hooked rugs in Boston.

L. DAVID

119 Charles Street

BOSTON

TREASURE HOUSE

A fine Hepplewhite chair; cherry and maple beds; pine and maple tables, and numerous other antiques for city and country homes.

SIDNEY K. POWELL

659 Ferry Boulevard

STRATFORD, CONN.

The Kingston Antique Shop

KINGSTON, MASSACHUSETTS

Open for the Season

VERY rare American glass (circa 1790); marked American pewter; chairs in fine sets and singly; unusual painted bedroom set; Hepplewhite table, satinwood inlay (circa 1790); a splendid Governor Winthrop desk, curly maple throughout. A large collection of lamps and specially designed lamp shades.

THE KINGSTON ANTIQUE SHOP

HARRIET WELLES CAPRON

(Boston to Plymouth Route)

KINGSTON, MASS.

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

TWO Currier & Ives prints entitled *Life in the Country*, one *Morning*, one *Evening*, actual size 15½" x 11¼"; one mat, 1862, showing Hudson River; lavender tinted pickle jar, grape pattern, probably Wistarberg; old Dutch lighter, of brass; pewter candlesticks; plates; spoons, etc.

Open All the Year

Closed Sundays

LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS

(Six miles from Concord)

NATHAN CUSHING'S

Collection of RARE and GENUINE Antiques
to be sold at

Public Auction, JULY 8 and 9

11 A. M., DAYLIGHT SAVING TIME

at The Greenwood Casino

78 APPONAUG ROAD :: GREENWOOD, R. I.
On the Narragansett Pier Road, 6 miles from Providence

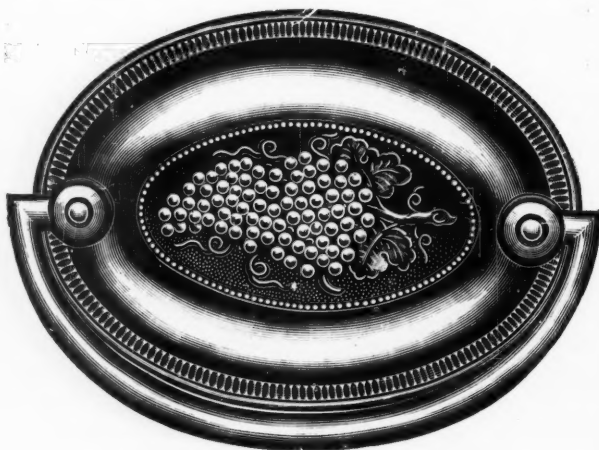
SALE WILL INCLUDE

MAHOGANY Queen Anne lowboy, Martha Washington tray top table; Duncan Phyfe mahogany dining table; mantel mirror, three sections with historical painting; maple six leg highboy; curly maple desks; mahogany and walnut desks; maple gateleg tables; maple duck foot bottoms of highboys; maple duck foot and tavern tables; Sheraton and Hepplewhite mahogany card tables; early candle stands; American panelled pine cradle (1640); maple and pine chests; serpentine and swell front bureaus; maple four post beds; mahogany, Chippendale, Hepplewhite and Early American chairs; ship models; Chippendale and Queen Anne mirrors; sets of candelabra; Sandwich dolphin candlesticks; flip glasses; mugs; lamps; Stiegel, Stoddard, Bohemian, and Waterford glass; marked Bennington ware; historical blue plates and pitcher; tea set in pink and gold lustre; Lowestoft and Staffordshire ornaments; old American silver; ivory miniatures; American marked pewter; Currier & Ives prints; andirons; warming pans; and other things too numerous to mention.

Sale Rain or Shine

Refreshments Served

JOSEPH W. LEWIS and HARRY L. BATES of
HENRY W. COOKE CO., Providence
will conduct the sale.



No. 1626

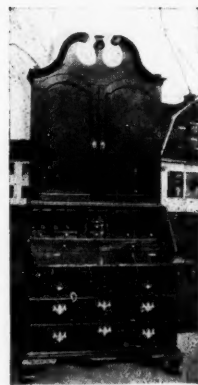
Authentic reproductions of
Domestic and Imported
Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

Chippendale Cherry Slant-top Desk with Broken Arch Secretary Top



CHERRY swell front Hepplewhite

bureau with inlaid curly and bird's-eye top; Jacobean carved hickory settle; small curly maple slant top desk; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; one mahogany and two pine dressing tables;

one mahogany sewing table; Hepplewhite cherry swell front inlaid bureau with bracket feet; Sheraton canopy top bed, posts delicate and all fluted; very old mushroom armchair in maple with rush seat; Windsor comb-back rocker, nine spindles; two fine old Windsor armchairs; bell flower Sandwich glass; Currier & Ives *Noah's Ark*, *Penn's Treaty with the Indians*; Empire card table; curly maple courting chair; mirrors with original pictures; pewter; twenty hooked rugs; seven foot carved bed; quart violin flask; quilts; breakfast room set of six cane seated chairs. Extra fine cherry highboy with broken arch top; two carved fans, all original including brasses, the best of its type in America.

E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

(On Main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!

At Wholesale Prices

CHOICE EARLY AMERICAN ANTIQUES

EACH month I ship many carloads of antiques to dealers in almost every state of the Union, and I sell thousands of dollars worth to private collectors during each year. My buying requirements, therefore, must be large to fill such a demand. At present my stock of pine is especially worthy of note. *Following are a few items:* Two pine dressing tables; one pine side table, deep drawer; one Colonial style sideboard in pine; one smaller sideboard with top, rare; one deep drawer side table; several small candle tables; two small drop leaf tables; several chairs; two pine grandfather's clocks; several pine blanket chests, some carved; pine tables, also some stools.

Write me your wants. I can probably fill them.

J. PARKER MERVILLE

6-8-10 Park Place, AVON, NEW YORK

Branch Office: 277 North Hillcrest Boulevard

INGLEWOOD, CALIFORNIA

30 minutes' walk from Los Angeles

W.B.Spaulding's Antique Shop

17 Walnut Street

HAVERHILL, MASSACHUSETTS

Formerly at Georgetown, Established 1897



SLIGH-FRONT and pillar-post bureaus in mahogany, \$25. Cottage or spool beds in maple, all full size, \$25 for two beds complete. I can furnish these in exact pairs which can be cut down to single bed size. I have 100 such beds. I have many four-post beds with posts delicately turned, headboards and rails left in original condition. These beds are all in maple, genuinely old, smoothed by the turner and ready for finish. I can furnish these also in pairs exactly alike, \$25 per bed. A full set of new bolts will be given with each bed.

Carved sofas (rose or grape carving), from \$25 to \$35; armchairs and rockers to match, from \$15 to \$25; side chairs to match, \$7 to \$10; many slip-seat maple fiddle-back chairs in pairs, \$10 each, no full sets; Windsor chairs in sets of 6, at \$35 per set; one set of 6 side arrow-back chairs and one armchair, \$50 the set, fine condition; three slat-back chairs with new rush seats, \$7.50 each, any quantity; four slat at \$15; four slat arm rockers at \$20, some especially good ones; bow-back arm Windsors at \$25, only a few of these; side bow-backs, \$10 to \$15, no full sets.

Now it is impossible for me to list my entire stock which is one of the largest genuine antique stocks east of Boston, but let me know your wants and I will forward photographs of whatever you wish. I do the only wholesale mail order business in New England.

WANTED TO PURCHASE



Old flasks, Staffordshire figures, glass and antique furniture



GEORGE W. REYNOLDS

Showrooms: 1742 M STREET, N. W.

Washington, D. C.

Auction Sale

*of Largest and Finest Stock of Antiques
in Central New York*

June 9, 10, 11, 12

PROMPTLY AT 1.30 P. M. EACH DAY

DEALERS who were present at our auction last year look forward to the purchase of some real "finds." And their anticipation will not be in vain. They will be offered an unsurpassed opportunity to replenish their stocks for summer business.

And collectors, too, will find a trip to Auburn well repaid. Many items to be placed on sale are rare; every item has merit. There will be Furniture, Glassware, China, Quilts, Spreads, etc.

Write for descriptive catalogue



The Antique Shops of

The H. R. WAIT COMPANY

24-26 Clark Street

AUBURN, NEW YORK



A SHOP FOR THE DISCRIMINATING COLLECTOR

ANTIQUES

FRANCES M. NICHOLS

115 Charles Street :: BOSTON, MASS.

*When in Maine visit Rockland
When in Rockland visit our*

Antique Shops

Our collection of early American furnishings is complete in every department.

Special lot of HOOKED RUGS.

We invite your inspection.

COBB & DAVIS

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.
Telephone, HAYMARKET 2225

This Summer

MANY Lovers and Collectors of Early American Furniture, Glass, Pewter, Prints and Pottery from the West will visit New York.

Our shop at 735 Madison Avenue, corner of East 64th Street, is only a short distance from the New American Wing of the Metropolitan, which you will surely visit. At the same time call and see us. Our stock is one of the best and courtesy is extended to every visitor.

Just out of Hoosick, New York, on the State road to historic Old Bennington, is located our Summer Shop—a lovely old-fashioned house, filled with lovely old-time things. If you are motoring anywhere in the vicinity of the Berkshires or Green Mountains don't miss the opportunity of a visit.

H. A. & K. S. McKEARIN

A. G. BALDINI

WESTON CENTER, MASS.

(Next to Unitarian Church)
Boston-Worcester Road

European and American Antiques

FURNITURE, Flemish and French Tapestries, Brocades, Wrought Iron, Bronzes, and Decorative Paintings. 50 pieces of early and unusual pine (finished). Pewter, Iron, Hooked Rugs, large collection of Lamps, etc.

*All this stock is offered at prices much lower
than can be found in town stores.*

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany

Hooked Rugs and Hand-Woven Stuffs, Wooden Ware, Glass, China, Pewter, Brass, Copper, Iron, Pottery

*Specials:—*Burl bowl, 20 inches in diameter, other smaller pieces, cups, bowls, wooden kitchen utensils; some interesting old chairs; bureaus, small slant-top desks, in curly maple and pine.

Basement Kitchen

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

STAR PIECES for COLLECTORS

28" by 37" Currier & Ives, 1855, *American Field Sports: Flush'd*, Tait artist, on stone by Ch. Parsons; original frame, all absolutely spotless, \$75. Proof museum oblong 13½" dish of white opaque glass, decorated in bas relief, fine outline, dog swimming in pond, lily pads, rushes, a duck on one handle, \$45. Large fine engraved colored Revolutionary powder horn, signed G.W. and H.H.D., frigates, American flags, Indians, deer, patriotics, etc., rare finial, \$25. Proof dark olive green *Success to Railroad* flask, horse and cart on both sides, earliest form decorated bottle, \$75. Rich amber 13 star Union clasped hands shield flask, reverse side shows cannon, American flag and cannon balls, very rare, \$50. Honey colored snuff bottle, \$10. Elegant mahogany bonnet-top hall clock, write for photograph and fine points, price \$250. Old 13½" Majolica oblong dish with handles, pastel colors, reeded edge, proof, \$10. Four guaranteed Bristol glass paperweights and other rarities.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

ED. WHITNEY **GENUINE ANTIQUES**

SPECIALIZING

N. E. Cottage Pieces

"THE MAPLES"
NORTH ATTLEBORO
MASS.

ON THE BOSTON-PROVIDENCE STATE ROAD





TURKEY HILLS ANTIQUE SHOP

LUNENBERG, MASSACHUSETTS

Mrs. Sidney Francis

Mrs. Frances Ball

GABRIELLE de BRUNSWICK

Announces an Auction Sale

AT THE WOODMONT INN

14 CHERRY STREET :: WOODMONT, CONNECTICUT
On the Shore Road between Milford and New Haven

TUESDAY, JULY the 14th, at 10 A. M. (D.L.S.)
Throughout the day (rain or shine)

OFFERINGS AT THE SALE ARE: early American furniture of pine, maple, mahogany, cherry; tavern tables small and large, gateleg, and drop-leaf tables; Windsor chairs, single and in sets; high and low post beds in maple and curly maple; chests; bureaus; pottery; lamps; iron; brass; tin; Sandwich glass; china; pewter; mirrors; quilts; coverlets; old linen sheets; ship models, etc.

J. M. MITCHELL, *Auctioneer*

The Colonial Shop

22-24 NORTH WATER STREET :: NEW BEDFORD, MASSACHUSETTS
Located diagonally across from the Whaling Museum

Wishes to remind you that the busy season is almost at hand. Plan an early visit while there is a good selection.

ARTICLES OF MERIT BELOW

Windsor table, a good one; gateleg table, all maple, good size; parrot-back Queen Anne armchair, maple; very early pine bedding chest; pewter lamp, by Putnam; pewter lamp, by R. Gleason; pair tall alabaster vases which would make most attractive lamps; Liverpool pitchers; Ridgway's blue Staffordshire *New York City Hall* sugar bowl; Wood's deep blue Staffordshire quadruped gravy boat; glass ice cream or berry set, apple green color, large dish and 7 leaf-shaped smaller ones; Chinese lacquer cabinet on lacquer chest of drawers.

W. W. BENNETT, *Proprietor*

Exchange for Woman's Work

LOUDENVILLE, N. Y.

(ALBANY COUNTY)



*A Butterfly Table
in the Rough*

Guaranteed

The Oak Tree Antique Studio

WHEN you're motoring through New York State this summer make it a point to stop off at Niagara Falls. Among other interesting things you'll find there an unusual collection of genuine antiques charmingly arranged in a delightful shop. There are always on display fine furniture, glass, china, silhouettes, prints, fabrics, hooked rugs, flasks, silver, pewter. Everything in condition ready for use.

CORRESPONDENCE INVITED

Mrs. George Knox

4037 LEWISTON ROAD, *Niagara Falls, New York*

COMMUNITY AUCTION

Cornwall, New York

AT THE OLD HOMESTEAD

Thursday, JUNE 11, at 10 A.M., *daylight saving time*

Antiques and attic treasures consigned by the families of the community. MRS. LAWRENCE ABBOTT, Cornwall, New York, *Chairman*.

Sale under the management of

J. B. SISSON'S SONS, *Auctioneers*

POUGHKEEPSIE, NEW YORK

Lunch at the Old Homestead Tea Room



You will be enthusiastic
over the authentic

Chippendale Wing Chair, 1770;
and pair of Chippendale
Mirrors, 1770.

These are offered along with other rare values.

The RUMMELL STUDIO

1819 Jefferson Avenue :: TOLEDO, OHIO



6 FT. TAVERN TABLE, VERY HEAVY TURNINGS, IN PINE

A house filled with rare and INTERESTING ANTIQUES: early maple desks; bureaus; chairs of all varieties, some in sets; panelled cupboards; tables; mirrors; etc.

Everything guaranteed genuinely old, sold at prices low enough for dealers to resell.

MELVIN D. REED

800 Washington Street :: SOUTH BRAintree, MASS.

ON YOUR ANTIQUE BUYING TOURS



WATCH FOR
THIS SEAL
IN THE WIN-
DOW OR THE
SHOP OF THE
DEALER ♦ ♦

ITS PRESENCE
INDICATES AN
ADVERTISER
IN ANTIQUES.
GIVE HIM YOUR
PATRONAGE.



AMERICAN SIDEBOARD (c. 1800)

An exceptionally rare type in curly maple. Sheraton influence is evident, but the maker's chief concern was to supply convenient drawer and cupboard space in a piece combining grace of proportion with richness of figure in the wood.

MAPLE furniture has a curious golden bloom about it which is as indescribable as it is fascinating. It is one of the few woods which, in itself, offers a distinctive note in a decorative color scheme. With this admirable sideboard a charming three-part dining table may be had.

Add the six rare chairs pictured in the Rosenbach Galleries advertisement for November, and the choicest of early American dining sets is complete.



The Rosenbach Galleries in New York confine their exhibits to rare books and pictures. Furniture is displayed only at the Philadelphia Galleries, except by special arrangement. Ask for the booklet about the Rosenbach Galleries.

ANTIQUÉ FURNITURE

RARE BOOKS

TAPESTRIES

OBJECTS OF ART

The ROSENBACH COMPANY

273 MADISON AVENUE
New York

1320 WALNUT STREET
Philadelphia

DERBY'S ANTIQUE SHOP

CONCORD

:: ::

New Hampshire

We have just finished remodelling our shop, and to fill the increased space thus gained we have acquired some exceptionally fine early pieces. Our selection of ANTIQUES is larger and better than it ever was.

Early American and English Silver; China; Glass; Crockery; Hall and Banjo Clocks; Braided and Hooked Rugs; Fine Furniture in varied woods.

DERBY'S 22 and 24 Warren Street Concord, N. H.

A FEW RECENT ACQUISITIONS



A CORNER IN THE BOSTON ANTIQUE SHOP

A finely made old ship model has just come in.

Our collection is large and varied — chiefly New England things.

FIELD BED with two reeded posts and canopy top—finished in dull rich maple.
 DESK of dark San Domingo mahogany—old bale handles and ivory escutcheons—excellent condition, no refinish needed.
 MAPLE HIGHBOY, dentil moulding, old brasses—in original condition.
 MASSIVE STEEPLE TOP BRASS ANDIRONS—from old estate, perfect order.
 OLD OAKEN BUCKET—a genuine veteran in good usable shape.
 A PAIR OF FRENCH PEWTER LAMPS—very curious and shapely.
 PINE DRESSERS—several of different sizes—restored and ready for use.
 SHIP LANTERNS from U. S. Navy—all sorts and sizes.
 SOME GOOD OLD SEA CHESTS with woven rope handles.
 BANJO CLOCKS by Willard and other makers—restored and ready to run.
 SOFAS—Empire, Sheraton, and Chippendale—several good ones.

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

FIREARMS, BOTTLES, ANTIQUES

A CAREFULLY SELECTED AND VARIED ASSORTMENT OF MINIATURE AND DOLL'S FURNITURE AND EQUIPMENT, ALSO AN UNUSUAL COLLECTION OF INTERESTING AND QUAIN LAMPS AND LIGHTING FIXTURES



SUPERIOR DESIGN, EXCELLENCE OF CONDITION AND FREEDOM FROM RESTORATIONS WILL BE FOUND CHARACTERISTIC OF ITEMS DISPLAYED AT THE WILSON TAVERN SHOP

This is the Shop opposite the Old Wilson Tavern, an Eighteenth Century Inn and Posting Station

If you have not the book, why not consult the author? VAN RENSSELAER'S *Early American Bottles and Flasks*, in the field which it covers, offers the working basis for every collector. The author's collection is displayed at the WILSON TAVERN, and the author himself is available to safeguard every purchase

by advice based on long study and exacting research.

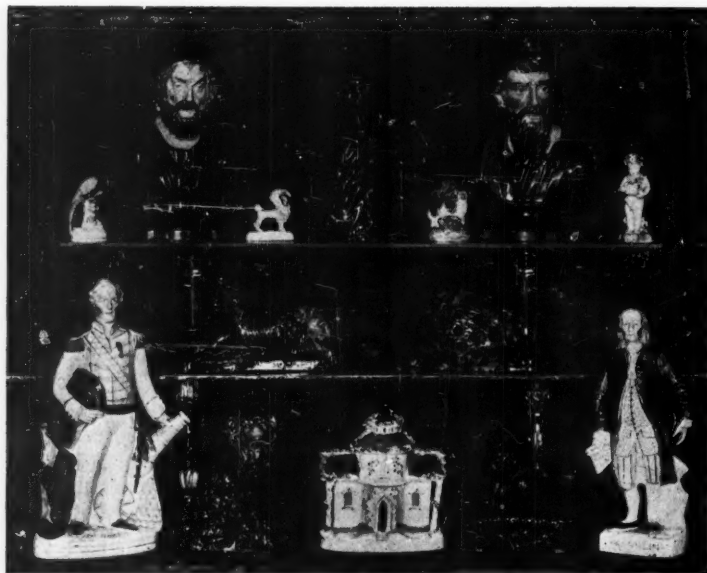
For an exceptional group of colored prints, specimens of Lowestoft china, early glass, metal wares (large stock of early iron and tin fireplace fixtures and utensils) and rare old furniture, the Shop offers an appropriate and fascinating background.

THE WILSON TAVERN SHOP

At the Sign of The Sun Dial

STEPHEN VAN RENSSELAER *The Crossroads* PETERBOROUGH, NEW HAMPSHIRE
Telephone, PETERBOROUGH 277

Visit SUSSEL at PHILADELPHIA



BENNINGTON, WOOD AND CALDWELL AND EARLY STAFFORDSHIRE

NEITHER words nor pictures can adequately describe the extent or richness of my stock. Words at most tell but a fraction of the story, while pictures convey only a little more. When you see the shop you will agree that "to see" is better than "to read about."

ARTHUR J. SUSSEL

SPRUCE, CORNER 18TH STREET

PHILADELPHIA, PA.

Branch: 928-30 PINE STREET (Formerly LEWIS KING)

THE OLD CORNER HOUSE

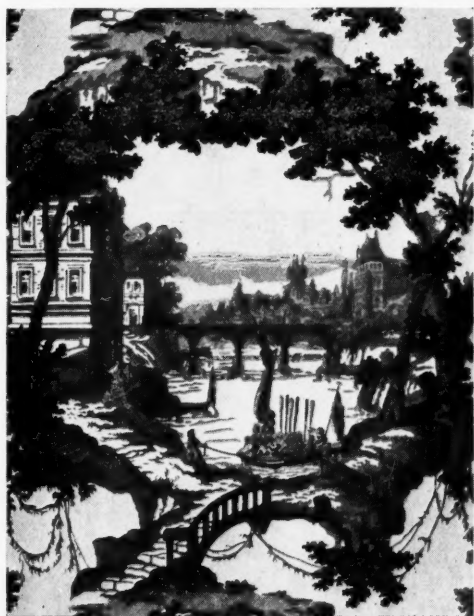
Stockbridge, Massachusetts

EARLY AMERICAN, ENGLISH AND ITALIAN FURNITURE
LOWESTOFT, LIVERPOOL AND LUSTRE WARE

Edward A. Crowninshield

*This is an
Exact
Reproduction
of an
Early
American
wall paper*

found a number of years ago, in an old loft of a country store in Brattleboro, Vermont. We know the original paper to be over one hundred and twenty-five years old. It is a scene of the landing of troops and refers to the incidents about the time of the Revolution.



The above is one of several papers suitable for homes furnished with antiques. If you contemplate papering one or more rooms, we would be pleased to prepare and send samples of paper. Please give style and size of room.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street

BALTIMORE :: MARYLAND

STOWELL'S

DEEP-CHIMING

Hall Clocks

*Masterpieces of Combined Art
and Craftsmanship*

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

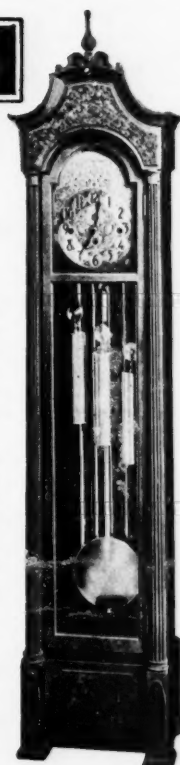
Clock Illustrated—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments. Price, \$285

Other Hall Clocks, \$145 to \$1100

*Desk Clocks, Chiming Mantel Clocks, Banjo Clocks,
Traveling Clocks, Crystal Clocks are*

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewellers for Over 100 Years



EDITH RAND & ANTIQUES

Announcing a Change of Location

I AM glad to invite my friends and clients to inspect my new shop in Stamford, Connecticut. Here I shall continue to carry only the most desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories.

EDITH RAND

84 PARK PLACE (*Post Road*), STAMFORD, CONNECTICUT



OLD PEWTER



THE APPEALING CHARM OF OLD PEWTER

HOWARD HERSCHEL COTTERELL
Author of

"National Types of Old Pewter"

Recently published by ANTIQUES

has several collections of old British and European Pewter which have been entrusted to him for dispersal by his fellow-collectors and friends, and will be pleased to forward particulars to anyone interested.

Mr. Cotterell advises collectors in their work, or searches for desired specimens at moderate fees, or forms completed collections when requested, several of the world's well known collections having been assembled through his instrumentality.

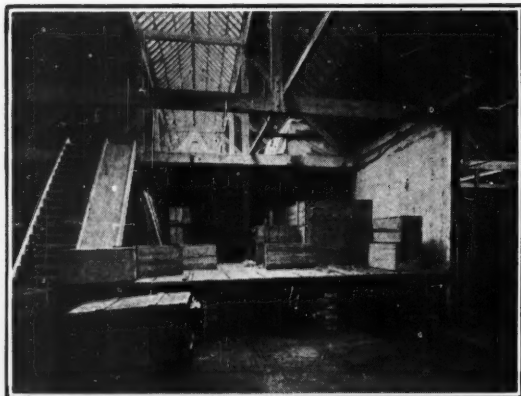
Under certain conditions he might be prepared to accept commissions from one or two dealers of repute, to act as buying agent on this side.

His personal guarantee is given with every piece.

Letters should be addressed to him at
CROXLEY-GREEN, HERTS, ENGLAND

Only correspondence of a serious nature is invited.

Cameron-Smith & Marriott Ltd

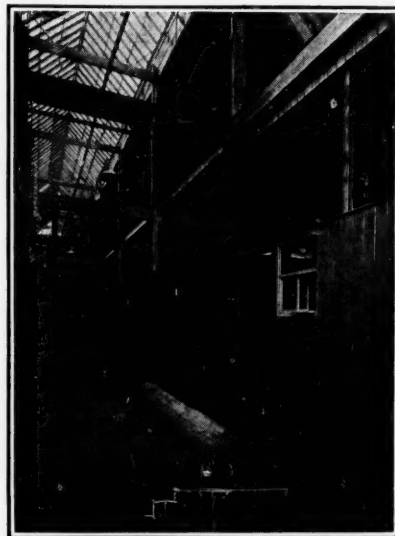


Interior of new Case-making and Packing Warehouse. We now have the finest storage accommodation and quickest service available.

SHIPPING AND FORWARDING AGENTS
EXPORT CASE MAKERS AND PACKERS

The illustrations below show our new Warehouses in London

WE specialize in the careful assembling in private lock-up rooms, packing and shipping of Works of Art to all parts of the world.



Interior of new Assembling and Storage Warehouse. Showing lock-up Cubicles, enabling clients to have all their goods stored privately.

Offices:—LONDON: 6-10 Cecil Court, ST. MARTIN'S LANE, W. C. 2
Telephone, GERRARD 3043. Cables: "KAMSMARAT," London

CASE-MAKING AND PACKING WAREHOUSES:—6 and 7 Whitcher Place,
Rochester Road, CAMDEN TOWN, N. W. 1.

NEW YORK:—CAMERON-SMITH & MARRIOTT, Ltd., Hudson Forwarding
and Shipping Co., Inc., 17-19 State Street, NEW YORK CITY.

Telephone, BOWLING GREEN
10329-10330
Cables: "JACBERG," New York

Also represented at Boston,
Philadelphia, and principal
cities of the world.



Howe's *House of Antiques*

FILLED from cellar to garret with interesting antiques, this old Boston residence is the abode of fascination.

Present Offerings Include:

Curly maple, six legged highboy, herringbone inlay, original condition, as illustrated.

Fine Sheraton sideboard, satinwood front.

Connecticut chest of oak and pine (c. 1650), good condition.

Pair of mahogany knife boxes, perfect condition.

Exceptionally fine Sheraton sofa, six legged, cresting of back inlaid with oval of bird's-eye maple, reeded arms, excellent condition.

Maple gateleg table, top 4 feet by 5 feet, rare turnings, perfect condition.

Pair of bronze astral mantel lamps, two curved arms, perfect condition (globe and chimney intact).

Over 3,000 pieces of glass and china, besides hooked rugs, etc.

Write or call.

E. C. HOWE, 91 Newbury Street, Boston

Summer Shop: The Old Country Store

Marblehead, Massachusetts

Look for These Signs on the Post Road at Wayland, Mass.



FACING BOSTON

They mark the home of THE OLD HALL and its collections of early American Antiques. Following are some of its offerings for June:

Small burlled walnut six-legged highboy.
Serpentine claw and ball foot mahogany desk.
American pewter, some rare pieces.
Mahogany high-post bed.
Maple field beds.
Corner chair, 1710, square and round turnings.
Rush lights.
Set of pewter measures, 1-4 gill to 1-2 pint.
High Windsor armchair.
Large Queen Anne mirror.
Pine panelled chest.

All Articles Guaranteed as Represented

The June List is Ready



FACING WORCESTER

KATHERINE N. LORING :: **WAYLAND, Massachusetts**

Telephone, Wayland 76

PROCURABLE *only* FROM THE PUBLISHERS *National Types of Old Pewter*

By HOWARD HERSCHEL COTTERELL

F. R. Hist. S., F. R. S. A. I., Etc.

LIMITED EDITION of 1000 COPIES

PRICE, \$3.00

200 Illustrations :: Illuminating Text

THIS is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumb-pieces of lidded vessels is alone sufficient to justify the volume.

The edition has been kept small and the sale has been restricted, because ANTIQUES prefers to confine its first published book to the circle of those who will appreciate in a collectors' manual both intrinsic quality and the assurance of early scarcity. *There will positively be no reprinting of NATIONAL TYPES OF OLD PEWTER. Immediate ordering from the publishers is advised.*

ANTIQUES, INC., 683 *Atlantic Avenue*, BOSTON, *Massachusetts*

Advertising at its Best

THE quality of the advertising in ANTIQUES is a topic of universal discussion: partly because of its typographical and pictorial beauty; partly because of what some have called its "high literary quality." However that may be, ANTIQUES is recognized as the most reliable guide to the seeker after interesting old furniture, glass, china, silver and objects of art.

The fact that a dealer advertises in ANTIQUES marks him not only as intelligent and progressive, but as ready to accept the responsibilities which attend upon an enlightened publicity.

*Use the advertisers in
ANTIQUES in solving
your problems of supply;*



*and in so doing tell
them where you made
their acquaintance.*

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. **ANTIQUES** cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested **ANTIQUES** will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of **ANTIQUES**, 683 Atlantic Avenue, Boston, Mass.

WANTED

EARLY AMERICAN FLASKS, BOTTLES, blown three-mould glass, will buy or exchange. Unusual items particularly desired. F. B. MELCHIOR, 405 Shorb Avenue, N. W., Canton, Ohio.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

BOOKS on the Townsend family; any monthly parts, illustrated by Cruikshank; Hill's *Map of Philadelphia*, 1808; Coxe's *History of the Sterling Furnace*; Shotwell's *Annals of Colonial Ancestors*; Publications of the Genealogical Society of Pennsylvania. No. 569.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORED PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSLAER, Peterborough, N. H.

BOOK ON STIEGEL GLASS by Frederick Hunter, old or new. MRS. WILLARD FRANCIS, 40 High Street, Springfield, Mass.

PRIVATE STAMP COLLECTOR desires old postage stamps. Large or small lots, loose or in albums; strips, pairs, blocks, full or part sheets; odd labels on original envelopes used as stamps by express companies. Anything on Wells Fargo Express Co.; or Toppan, Carpenter, Caslier & Co., bank note engravers, with essays, proofs etc., of their government work. Also stamp literature. What have you? G. ATWOOD JACKSON, 105 Pemberton Bldg., Boston, Mass.

COLORED PRINTS by N. Currier or Currier & Ives. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

AMERICAN PEWTER by Richard Lee, Thomas Badger, Boston; Richard Austin, Nathaniel Austin, Boston; Francis Bassett, Frederick Bassett, New York; Robert Boyle, New York; Cornelius Bradford, William Bradford, Thomas Bumstead, Thomas Clarke, John Comer, John Holden, Paul Revere, William Wills, Henry Schrimpton, etc. Best prices. Collector. No. 585.

COLORED CURRIER PRINTS. Western views, shooting, ships, cities, etc.; also other colored prints of early dates. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, N. Y.

TENANT FOR SUMMER MONTHS, for house hundred fifty years old, eight rooms completely furnished with antiques. Mrs. J. VAN VLECK BROTHERS, Great Barrington, Mass.

CURLY MAPLE TABLES; Currier & Ives prints showing hunting, fishing and game birds; also blue china marked *Lake Ontario Scenery* J. Heath. CLAIRE H. DAVIS, 11 South Hawk Street, Albany, N. Y.

CURRIER & IVES or Kellogg print, *Hyde Park on Hudson*; old county and state maps prior to 1860; large bulbous shaped pewter coffee pots; brass jamb hooks; quantity of old chintz. Box 7, Woodbury, Long Island, N. Y.

PARTNER WANTED, American woman or man. Manage store and mail orders. Genuine antiques, also other business; invest \$500 to \$5,000, 10% interest guaranteed. Share profits. Experience unnecessary. MR. G. TRUMAN CHASE, 704 Broadway, Utica, N. Y.

BONNET-TOP CLAW AND BALL FOOT MAPLE HIGHBOY, all original and absolutely authentic. No. 586.

PAPERWEIGHTS, old glass in good condition. Send on approval express collect. Those not purchased will be promptly returned by insured parcel post. GRANVILLE A. BEALS, East Greenwich, R. I. Reference: Union Trust Company, East Greenwich, R. I.

CURRIER & IVES PRINT *Battle of Chickamauga*. Send lists of other prints; also want "pillar and scroll" clock or case. Send photograph. W. P. McNARY, Bannock, Ohio.

AS MANY AS POSSIBLE of the paper collars used in the 1870's or 80's, preferably in their original boxes. W. V. ABDILL, Titusville, N. J.

SIX AMERICAN HEPPLEWHITE CHAIRS; state condition, history if any, and price. H., Box 8, Barrington, R. I.

OF INTEREST TO COLLECTORS AND DEALERS: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Mass.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875; also fine china suitable for cabinet, for which good prices will be paid. No. 545.

OLD PAINTINGS; old American portraits; miniatures; drawings; diaries; letters and interesting Americana. Write descriptions and prices to REA, 102 Cambridge Place, Brooklyn, N. Y.

FOR SALE

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

RUSH SEATS. We weave these seats by hand, making them an exact reproduction of the antique rush bottom. Send for price list. MADALIE BROS., 510 N. 11th Street, Philadelphia, Pa.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dykman Street ferry.

TO DEALERS: I have more antiques "as is" than others, and of all kinds. WM. R. FIELES, Christiansburg, Lancaster County, Pa.

LOWBOY, carved; Stiegel flip glass; etched fluid lamps; lustreware; Windsor chairs; bellflower and lacy glass; Staffordshire match boxes. Mrs. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

BATTERSEA KNOBS; rare pewter; early American stencilled furniture; glass; old hooked rugs. NEW ENGLAND ANTIQUE SHOP, 24 State St., Brewer, Maine.

ANTIQUES of all kinds. Send for list. HART RICHARDSON, 348 Turner Street, Auburn, Maine.

RARE SILVER RESIST TEAPOT, \$60; pink lustre three-piece tea set, \$55; pair large Sandwich comports, \$18; pair exquisite Royal Vienna medallion boxes, \$35; handsome early American walnut secretary, \$275; tilt-top table, 33 inch, snake-head feet, crow's nest, dish top, \$100; mahogany shaving stand, three drawer, \$35. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna.

LUSTRE TEA SET, \$200; mirror; pair fluid lamps; Masonic rug. L. BERGMANN, 470 West 166th Street, New York City.

PEWTER COMMUNION SET including baptismal font, flagon, two tall cups, marked *Leonard, Reed and Barton*, \$75; pewter tea set including teapot, sugar and creamer, marked *Bronn*, low, squat with feet, \$25; pair pewter saucer candlesticks, unmarked, \$15; hanging pine pipebox with little drawer, \$25; hanging pine candlebox with cover, \$10. MRS. MONROE OPPENHEIM, Fort Edward, N. Y.

I KNOW of a number of good pieces that are purchasable such as gateleg tables, back-front secretary scrutoire, corner cupboard, etc. Write me your wants. On hand: glass; iron; chairs, ladder, banister backs, Windsor, Hitchcocks; tavern tables; andirons; chest of drawers; desks and other good antiques such as Queen Anne duck-foot tables. LYNDE SULLIVAN, Durham, N. H.

CHERRY DESK: Gov. Winthrop in excellent condition, Dutch feet, price reasonable. WM. J. BOARDMAN, 23 Oak Street, West Haven, Conn.

FRANKLIN; *New England Courant*, 1723; prints: *Snow Bound*, *The Great West*, *Bear Hunting*, etc. Historical flasks; glass cup-plates; Lowestoft. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

WINE SET; blue and amber; iron knocker; brass plate; mosaic pin; hall lamp; red and green sprigged sauce plates. No. 589.

COVERLETS; one brown and white, good condition, \$25; one blue and white, excellent, \$35; Paisley shawl, good, \$30. No. 591.

A LOT OF PINE PANELLING including two mantles from house 110 years old. LUCIUS A. PARSONS, 13 Manwaring Street, New London, Conn.

COLONIAL RUG AND QUILT SHOP; box 137, Sodus, New York. I repair or duplicate quilts, and rugs; oldest designs. Order quilting.

PEWTER; beds; maple lowboy; courting mirror; maple highboy; rare maple bureaux; early glass and bottles; rush-seat maple chairs; collection of desks; banjo clocks. Three large floors of fine antiques; plenty of mahogany pieces. Booklet. GEORGE H. MYLKES, Burlington, Vermont. Ferry from New York State.

SMALL CURLY MAPLE SECRETARY, condition perfect, \$100. Photograph on request, shown by appointment. MRS. HOWARD TILSON, 77 Lloyd Avenue, Providence, R. I.

PHYFE EARLY WRITING STAND; splayed feet, \$250; set six Sheraton mahogany chairs (American), \$1200; pine tall corner cupboard, good panelling, \$60; pine blanket chest, \$40. H. V. BUTTON, Waterford, N. Y.

SPINNING WHEEL, early American, neat small type, \$50; large coverlet blue, red and white woven, 1812, \$40; Currier & Ives, *Old New York*, in old frame, \$100. MRS. E. L. SIMPSON, White Sulphur Springs, W. Va.

AM SHOWING AN INTERESTING COLLECTION of early American antiques including rare old glass, prints, chintz. MRS. PHIL KOHLENBUSCH, 34 Hudson Terrace, opposite 125th Street, Edgewater, N. J.

ANTIQUE PICTURE NAILS, white, blue, green and assorted centers; very handsome and scarce. Price \$2 dozen, why pay more? HARRY B. GARBNER, Quaker City, Ohio.

CARVED LOW-POST MAPLE BED; bird's eye maple bed; Chinese medallion punch bowl on teak wood stand; inlaid cherry bureau; cherry blanket chest. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, The Kettle and Crane, Boscawen, N. H.

HALL CLOCK; perfect running order, R. Whiting, Winchester; mahogany secretary; Currier prints; braided and hooked rugs. GREEN WINDOW GIFT SHOP, 41 Nahant Street, Lynn, Mass.

THREE LARGE PIECES OF OLD CHINTZ; old ottoman; two antique fire tongs; screen; andirons; Bennington pottery; sea chest; old china, glass and bric-a-brac. Call at 290 Parker Street, Newton Centre, Mass.

LINCOLN WHITE HOUSE PLATE; Lafayette landing pieces; *LaGrange*, *Cadmus*, etc.; Stiegel, New England, Centennial glass; genuine Indian blankets; curios. Box 2043, Post Office, Ventnor, New Jersey.

CURLY MAPLE SIDEBOARD; pine corner cupboard; sets of curly maple chairs; pine slant-top desk; fireside chairs; melodeons and other furniture. MARTHA JANE REED, Marcellus, Onondaga County, N. Y.

SHIP MODELS; one beautiful full rigged ship, 40" over all, in perfect condition, made about 1860. Half models at reasonable prices. One water color and one oil painting, both old. Send for photographs and prices. Books on ships. THE HAMPSHIRE BOOKSHOP, Northampton, Mass.

SMALL EMPIRE SIDEBOARD; mahogany, re-finished, \$65; 6 rush bottom chairs, \$50; original and fine; clocks; mirrors; oblong gilt frame, large, \$12. ROY VAIL, Warwick, N. Y.

MAHOGANY MANTLE CLOCK; good condition; few pieces old glass; china; tea set; fish tail vases. From private collection. MRS. J. C. GROENDYKE, 4338 Ellis Avenue, Chicago, Illinois.

SHEFFIELD TRAY WITH HANDLES AND LEGS; pierced edge, grape leaf border, engraved face, plating worn on face; unusually beautiful piece; size 28 x 18 inches. No. 590.

SEVERAL HIGHBOYS AND LOWBOYS in different kinds of wood. Right down to a bargain price. We still want old tops and bottoms to highboys; single and double chests. OLD HIGHBOY SHOP, 14 Summer Street, Malden, Mass.

ANTIQUES! A new shop for the sale of choice antiques will be opened about June first. WICKFORD HILL ANTIQUE SHOP, 141 West Main Street, Wickford, R. I.

SEVEN PIECES BLUE STAFFORDSHIRE; Franklin tomb design in perfect condition: teapot, sugar bowl, small creamer, milk pitcher, cup and saucer, small bowl, large basin. Price on request. MRS. S. B. CHITTENDEN, Guilford, Conn.

BEST OFFER for perfect blue Lafayette boat salt, Sandwich, B. & S. Glass Co.; also *Washington George* 6 inch glass plate, perfect. Address Box 64, Ridgewood, N. J.

ONE DOLLAR will bring you a silhouette cleverly reproduced on old paper. Very effective when placed in small antique oval frame. EMERSON, 14 South 39th Street, Philadelphia, Pa.

GENUINE PINE FIRESIDE-PIG; pine corner cupboard; pine bureau; pine and maple four-poster; woven coverlets; marked pewter; glass candlesticks. Printed List. H. ANNIS SLAFTER, Belmont, N. Y. (Hornell-Olean Street Road.)

PERFECT BLACK WEDGWOOD TEAPOT and sugar; tea-caddy; pair figurines, *Darby and Joan*; exquisitely carved large alabaster vases; set seed pearl jewelry; amethyst vases; melodeon; post beds; card table; glassware. MRS. J. L. CONGER, 455 N. Prairie Street, Galesburg, Ill.

AUCTION SALE June 19th, 9.30. Chippendale, Sheraton, Hepplewhite, pine, maple. Desk (similar New Wing, page 115); lamps; chair; cupboard from the Antony Wayne Headquarters where Washington often consulted; lamps from the Major Luke Miller House where Washington and Lafayette were both entertained; colored English ship prints; hooked rugs; Peter Moran landscape; amethyst blown barrel mug, same amber; many other pieces glass; antique Boule cabinet; other articles; 12 miles from Newark, 4 miles from Morristown on the William Penn Highway. By order of EDITH BRUEN, Madison, New Jersey.

HURRICANE HALL ANTIQUES; Dillsburg, York Co., Pa., between Harrisburg and Gettysburg. See our large collection; old pine corner cupboard; panelled doors, Gothic type, mantel to match.

VISITORS TO ENGLAND! Lady in Somerset has fine old collection old Chinese and English porcelain; old silver; glass; Brussels bride's veil; gros point, etc. Seen by appointment. No. 588.

SILK INDIA SHAWL, allover embroidery, fringe, brought to this country by one of the Cape Cod sea captains; pine chest with drawer, the old candle decorations. CURIOSITY SHOP, Westfield, New Jersey.

BATTLE OF BUNKER HILL, 12 x 8 1/2, large margin, after Trumbull, engraved by Gimbred, \$2.50 each, 10 for \$20. GEORGE MURRAY, 71 East 120th Street, New York City.

QUAINT OLD COLORED FASHION PRINTS, 50c each. No order less than \$3.00, check with order. MRS. M. A. DICKE, 808 Washington Street, Evanston, Ill.

MINIATURE PORTRAIT OF HENRY CLAY, painted by John A. MacDougall about 1840. Size 1/8 by 1 1/4 inches. R. B. MACDOUGALL, 137 W. 12th St., New York City.

SHERATON BED, \$125; Sheraton bureau, \$125; Sheraton fancy rush seat chair, \$35; brace-back Windsor chair, \$60; Hamlin pewter plate, \$35; glass; brass; tin; prints; mirrors; clocks, etc., TIMMINS ANTIQUE SHOP, State Road, Shrewsbury Center, Mass.

ANTIQUE BUSINESS in sunny California. Established in this city during 1887, a growing concern in the fastest growing city in America. Property with equipped workshops may be secured; quick action necessary; references on application. CAMPBELL ANTIQUE SHOPPE, 4131 Piedmont Avenue, Oakland, California.

SEVENTY-TWO ANTIQUE PORCELAIN BUTTONS, brown and white on original card. Very rare. Price \$1.00. W. V. ARDILL, Titusville, N. J.

LUMBER FROM BARN built 1815. Hand hewn beams joined with wooden pegs. Also original hinges and locks. 231 Polifly Road, Hackensack, New Jersey.

CURRIER & IVES; Chippendale secretary; Sheraton sideboard; Bohemian lamp; Masonic flask; *Filson History of Kentucky*; *Jefferson's Notes on Virginia* dated 1790. M. M. BATE, 639 First Street, Louisville, Ky.

RECEIVING HIGHEST BIDS for Coronation Victoria cup-plate. Been offered \$100. No. 583.

IN PRIVATE HOME; pair tall (Korean) Chinese pewter candlesticks; Georgian four post canopy-top mahogany bed; cherry dulcimer; rosewood spinet; small mahogany sideboard; solid and Sheffield silver. Full descriptions and prices on request. ISABELL RUSSELL, 154 Algoma Boulevard, Oshkosh, Wis.

COLLECTION OF PEWTER; some marked American items; iron and tin lighting devices; walnut pewter dresser; American hunting print by Spence; cherry desk. G. V. GLATFELTER, 29 Northampton Road, Amherst, Mass.

MAHOGANY FOUR POST BED, tapering, carved and twisted posts; walnut highboy, entirely original; Hepplewhite fireside chair; small Empire mahogany sideboard; pair American pewter candlesticks; Georgian Sheffield cake basket; pink, copper, silver lustre. *American Glassware* by Edwin A. Barber, LOUISE BARBER MATHIOT, West Chester, Pa., R.F.D. 2.

COLOR CURRIER PRINTS. Rare copies as well as those of less value. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, N. Y.

ENGRAVED REVOLUTIONARY POWDER HORN, showing town with warships in harbor, and inscribed *Masa Brown His Horn Made at Roxbury July ye 8 1775*, also *Dad Galt*. Color unusually fine, condition perfect, price \$50. This horn has been deposited in the office of ANTIQUES where it and its pedigree may be inspected. No. 593.

SINGLE MAPLE CORD BED; maple armchair; pine chest of drawers; two quart Bennington pitcher; Currier prints; wag-wall clock. RUTH C. LIPPERT, 127 College Avenue, Ithaca, N. Y.

BLUE SANDWICH COMFORT; opalescent jam jar; Bohemian blown glass wine set; Waterford glass; royal Worcester and Dresden figures; pine chest with hand wrought hinges, handles and lock, 1839; Dolly Madison mirrors; handsome carved walnut set; decorated tray; lamps; pressed glass celery stands. MRS. RALPH M. OVERSTREET, 17 South Main Street, Henderson, Kentucky.

AUCTION SALE of antiques from Follansbee House, Cleveland, Ohio. At the Antique Shop of F. P. McIntyre, Darrowville, Ohio. Goods can be seen on the afternoons of the 8th, 9th, 10th and 11th of June. Sale on the 12th and 13th, commencing at ten o'clock. List on application to Mr. McIntyre.

CURLY MAPLE SLANT-TOP DESK; curly maple pie-crust candlestand; rare flasks; cup-plates; pewter; samplers; three-mold blown glass, Stiegel; Sunderland, Currier prints, and a beautiful dated coverlet. R. J. CAMPBELL, 769 Main Street, New Rochelle, N. Y.

SIXTEENTH CENTURY SIDEBOARD, with wine closet to match, heavily carved with Biblical scenes and characters; seventeenth century silver; Buhl clock; Napoleon punch bowl; Empire cabinet; epergne; bronzes, etc. MR. CHARLES F. KENNEDY, Brewer, Maine.

HALL LANTERN; pair mahogany footstools; copper lustre bowl; pottery bird bath; pair ginger jars; LeBlond prints; Sheraton work table, mahogany. **MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE,** 4 Church Street, Bradford, Mass.

NETTED CANOPIES and knotted bedspreads, attractive with field and four post beds; antiques. **FOLK INDUSTRIES,** Greenwich, Conn.

COLLECTION OF RARE FLASKS; bottles; cup plates; old glass; Staffordshire; pewter; lustre. **Mrs. M. JOSLIN,** 50 Gordon Avenue, Dayton, O.

RARE BOOKS; prints; documents. **MAUDE POLLARD HULL,** 101 E. Franklin Street, Richmond, Virginia.

THREE PIECE MAHOGANY TABLE; mahogany secretary; walnut slope-top desks; maple and mahogany sewing tables; mahogany tilt-top tables and shaving stands. **H. L. WILKINS,** Box 29, Blackstone, Va.

CHOICE COLLECTION of Currier prints; patchwork quilt; old books; maps; pine chest; to a private customer. No dealers. No. 592.

GENUINE CHIPPENDALE MAHOGANY BUREAU DESK and tilt-top table; pair 15 inch old English pewter plates with shield marks, about 1760; William IV and George IV mugs. No. 584.

OLD SILHOUETTES; Edouards signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes, \$3 up. **M. RUSSELL,** 51 East 59th Street, New York City.

GRANDFATHER'S CLOCK, English, wood works; Jennie Lind and poster beds; needle point rug 18 x 36; sewing tables. Photographs. **CRAWFORD STUDIOS,** 528 Main Street, Richmond, Ind.

SELECTED PENNSYLVANIA DECORATED BRIDE BOXES; chests, corner cupboards; walnut rat-tail dresser; high and hoop back Windsor; ladder, bannister and fiddle back chairs; pair rare hand painted Hepplewhite chairs; early hand woven coverlets; blue ribbed Stiegel bottle with stopper; plain and scroll top carved walnut highboys; Chippendale walnut drop leaf table; rare stretcher desks; curly maple Hepplewhite field bed, etc., etc. **CLARENCE W. BRAZER,** Crozer Building, Chester, Pa.

FOR COLLECTORS AND MUSEUMS, ETC. To be sold to the highest bidder, the most rare bill if not unique; running as follows: *This bill shall pass current in all payments in this Colony for One Spanish Milled Dollar, or the value thereof in gold or silver, according to the resolution of the Provincial Congress of New York on the Fifth Day of March, 1776.* No. 21340. Signatures. For information and photograph apply to **F. Z., 347 N. Agence de Publicité, F. ZWEIFEL & Co.,** Neuchatel, Switzerland.

CHOICE PIECES LOWESTOFT; 1 dozen heavy Sandwich goblets, cable pattern; 6 old finger bowls, 6 colors; historic blue Staffordshire; Sandwich and Stiegel glass; Currier & Ives prints; fine pair Parian statuettes; old U. S. maps; silhouette of Franklin. No. 594.

RARE ANTIQUE PICTURE NAILS with white, yellow, blue and green crystal star centers, the kind grandfather used. Price \$3.00 per dozen. Large antique screw supports with ruby and blue crystal star center, make beautiful curtain tie backs, 50c. each. **W. VAN RENSSLAER ABDILL,** Titusville, N. J.

DEALERS ONLY. Old fashioned tinsel pictures, made in the old-fashioned way. Most attractive of decorative items. Procurable from **us. BUCKLEY,** Sun Building, Binghamton, N. Y.

CORNICES, Chippendale design, three handsomely stencilled; four green; four blinds. No. 587.

EIGHT LEGGED HEPPLEWHITE SOFA \$200; Louis XVI needlework fire screen \$40; mahogany secretary \$55; mahogany dining table, Hancock base \$75. **THOMAS DEVINE,** 38 Holiday Street, Dorchester, Mass.

LARGE CHIPPENDALE MIRROR; set six ladder-backs; set mahogany fiddle-backs; button-foot table; 13-inch Staffordshire dogs; flip glass. **MABELLE J. GRAVES,** Fair Haven, Vt.

AUCTION OF ANTIQUES, finished and unfinished furniture; rugs, prints; glass, etc., June 24, 25, 1925. One of the largest collections ever offered in Ohio. Plan your vacation to suit. We are prepared to reclaim, crate and ship your purchases if you desire. Refreshments will be served all during the sale, which will begin at noon each day; this will give you opportunity to visit the several other places of interest in the forenoons. It is useless that we attempt to itemize our articles for we are selling to the highest bidder regardless of what it brings and will not withhold anything. The sale will go through at any cost. We have about one carload of our own to offer, but the big surprise will be in the offering of a collection that even the local people know nothing about. **J. H. DICKSON and SPRINGFIELD CARPET CLEANING and HOUSEFURNISHING COMPANY,** 242 East Main Street, (National Road), Springfield, Ohio.

COLLECTORS' GUIDE TO DEALERS

CALIFORNIA
SAN FRANCISCO: H. K. SLEDGE, 433 Pacific Building.

CONNECTICUT
CHESHIRE: HERBERT F. KNOWLES, Cheshire Street.

***EAST HAVEN:** S. WOLF, 230 Main Street.

***HARTFORD:** MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

***MALLORY'S ANTIQUE SHOP,** 1125 Chapel Street.

***THE SUNRISE SHOP,** 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

***PLAINVILLE:** MORRIS BERRY, 80 E. Main Street.

***SOUND BEACH:** D. A. BERNSTEIN, Adams Corner, Post Road.

***STRATFORD:** TREASURE HOUSE, 659 Ferry Boulevard.

***WEST HARTFORD:** ROSALIND G. TRASK, 16 Quaker Lane.

***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

***WOODMONT:** WOODMONT INN, 14 Cherry Street.

ILLINOIS

***CHICAGO:** LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

ROCKLAND:

***COBB & DAVIS**

***DAVID RUBENSTEIN,** 63 Park Street.

***WALDOBORO:** WARREN WESTON CREAMER.

MARYLAND

BALTIMORE:

***THE OLD WALLPAPER HOUSE,** 15 West Franklin Street.

MASSACHUSETTS

***ACCORD:** QUEEN ANNE COTTAGE.

BOSTON:

***CHARLES S. ANDREWS,** 37 Charles Street.

***BOSTON ANTIQUE SHOP,** 59 Beacon Street.

***L. DAVID,** 119 Charles Street. Hooked Rugs.

***A. L. FIRMIN,** 34 Portland Street. Reproduction of old brasses.

***FLAYDERMAN & KAUFMAN,** 68 Charles Street.

***GEORGE C. GEBELEIN,** 79 Chestnut Street. Old silver.

***E. C. HOWE,** 91 Newbury Street.

***JORDAN MARSH CO.,** Washington Street.

***LOUIS JOSEPH,** 381 Boylston Street.

***WILLIAM K. MACKEY CO.,** 7 Bosworth Street, Auctioneers and Appraisers.

***WM. B. MCCARTHY,** 278B Tremont Street.

***FRANCES M. NICHOLS,** 115 Charles Street.

***OX BOW ANTIQUE SHOP,** 130 Charles Street.

***I. SACK,** 85 Charles Street.

***SHREVE CRUMP & LOW,** 147 Tremont Street.

***H. STONE'S ANTIQUE SHOP,** 138 Charles Street.

***STOWELL & CO.,** 24 Winter Street, Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

BROCKTON: J. E. MOFFITT, 28 Park Street. General line.

***BROOKLINE:** H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

***WORCESTER BROS.,** 23 Brattle Street.

***CONCORD:** THE CHEST, Lexington Road.

***DANVERS:** THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

***DEDHAM:** LOUISE L. DEAN, 293 Walnut Street.

***DORCHESTER:** H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.

***EAST MILTON:** Mrs. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

***FRAMINGHAM:** OLD AMERICA COMPANY. Books

***GLOUCESTER:** F. C. POOLE, Bonds Hill.

***GREAT BARRINGTON:** Years Ago.

GREENFIELD:

JENNIE L. BASCOM, 206 High Street. General line

MISS JULIA D. S. SNOW, 277 Federal Street

General line.

***HAVERHILL:** W. B. SPAULDING, 17 Walnut St.

***HINGHAM:** DANIEL F. MAGNER, Fountain Square.

***HYANNIS:** H. STONE'S ANTIQUE SHOP.

IPSWICH:

J. SALTZBERG, 5 South Main Street. General line.

Wholesale.

***THE VILLAGE GREEN SHOP,** 59 South Main Street. General line.

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***FLORA M. BOARDMAN,** 107 Clark Road.

***LUNENBURG:** TURKEY HILLS ANTIQUE SHOP.

MARLBORO: GRACE and BELLE STEVENS, 232 Main Street. General line.

***MARSHFIELD:** CARESWELL COTTAGE.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 North Water St. General line.

***THE COLONIAL SHOP,** 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street.

***NORTH ATTLEBORO:** ED WHITNEY.

***NORTHBORO:** G. L. TILDEN, State Road.

PITTSFIELD:

***MISS LEONORA O'HERRON,** 62 South Street.

***OSWALD'S ANTIQUE SHOP,** 11 Linden Street.

***PLYMOUTH:** YE BRADFORD ARMS.

***SOUTH ACTON:** THE ACTON ANTIQUE SHOP.

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WATERTOWN: GRACE ADAMS LYMAN, 24 Lincoln Street.

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WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

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***CONCORD:** DERBY'S, 22 Warren St. EDGAR S. HAWTHORNE, at West Concord, Maine line. General line.
***FRANKLIN:** WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.
***HANCOCK VILLAGE:** FULLER HOMESTEAD. KEENE: KEENE ANTIQUE SHOP. General line.
LISBON: WHITE BIRCH ANTIQUE SHOP.
LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway.
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***PETERBOROUGH:** THE WILSON TAVERN SHOP The Cross Roads.
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